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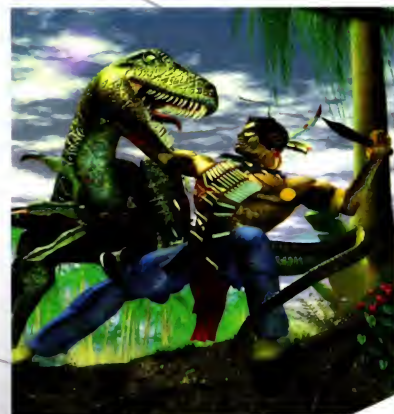
64

magazine

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Turok

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Super Mario⁶⁴

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WaveRace⁶⁴

Surf's up! Full review of Nintendo's jetski racer!

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5

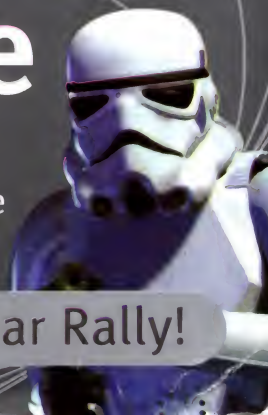
N64s!



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Welcome to the **FUTURE...**

Nintendo⁶⁴



Welcome to the **MAGAZINE...**

volume one

64

magazine

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volume one

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The greatest videogame of all time?

SUPER MARIO⁶⁴

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5 NINTENDO 64s!

Yes, we're giving you the chance to win UK N64s for FREE on page 14!



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SHADOWS OF THE EMPIRE

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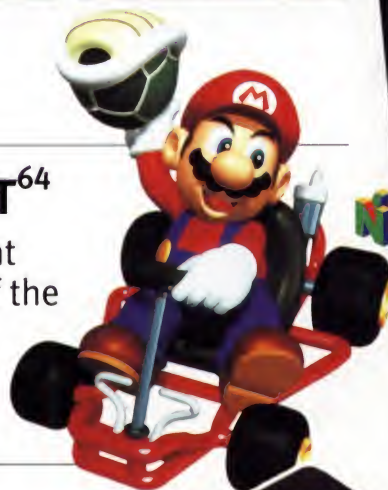


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Have you seen these boxes?

Part of every review in 64 MAGAZINE is devoted to giving you some regular information; the standing items. Here they are in all their glory and it saves you reading through the whole review just to find out one detail.

Memory Options



MEMORY:

EVERY REVIEW WILL TELL YOU WHAT THE CARTRIDGE SAVE OPTIONS INCLUDE.

CONTROLLER PAK:

YOU CAN BUY A SEPARATE MEMORY PAK, SO WHAT ELSE DOES IT GIVE YOU?

\$64,000 Question

THIS IS WHERE WE TELL YOU HOW MUCH OF THE N64 IS USED BY EACH GAME AND WHETHER THERE ARE ANY SPECIAL NEW FEATURES WHICH ONLY THE N64 COULD HANDLE. HOW MANY GAMES ARE TRULY 64-BIT?

The Awards

You can't have a review magazine without some sort of accolade for the best games, and at 64 MAGAZINE we've got the Sizzler and Gold Medals.

Over 90%

A sizzler is awarded to the games which are utterly brilliant.



Over 95%

A gold medal is awarded to the games that are the cream of the crop – the best N64 games money can buy. Make sure these are in your collection.



The Ratings

This is your at-a-glance guide to how good every game is in each department: graphics, sound, gameplay and challenge.



TOP MARKS! YOU CANNOT GET BETTER.



VERY IMPRESSIVE, BUT SLIGHTLY FLAWED.



DECENT ENOUGH, BUT NOTHING SPECIAL.



ENTERING SHADY TERRITORY. WATCH IT.



ABSOLUTE RUBBISH IN EVERY WAY.

FOLLOW ME...

N⁶⁴ Welcome!

Welcome to the N⁶⁴!

The N64 is the most significant video game launch for Nintendo since the NES in 1983. The Kyoto-based company is back at the forefront of cutting edge technology for the first time since 1992 when the Super NES was released, only now they face a far more wily adversary than the super-hyped Sega Mega Drive. Now the N64 must lock horns with that marketing champion, the Sony PlayStation.

But in many ways it's the same old story for Nintendo. The Mega Drive in 1991 was King, and when the Nintendo Super NES arrived a year later. It was technically superior, but always playing catch-up. It is the same for the much-delayed N64. The big gamble is that by holding back and creating the perfect console with some of the most stunning games known to man, has Nintendo already turned off all of the N64's fans waiting patiently for the machine, or merely served to make them even more eager to own one?

The Nintendo 64 magazine you now hold in your hands then is not only a celebration of the N64 and all its software, but a litmus test for Nintendo; the sales of which will give a clear indication as to how many of you have resisted the allures of the PlayStation and now want a slice of state-of-the-art gaming heaven. Do not disappoint.

64 MAGAZINE was produced to give you the most accurate and trustworthy reviews and previews for the N64, and also to welcome you to the UK launch of the console. This weighty tome; packed with information about the world's most advanced 64-bit games machine is a special edition which aims to show you just what the N64 has to offer and what is just around the corner. It is last word in advanced gaming and because many of you are flicking through this magazine because you are considering whipping out £250, our job is to reassure you that you're doing the right thing (and justifying spending that 'holiday' money to your better halves). Over the next 100 glorious pages we will tell you everything about the N64 and how it came to be, review every game currently out for the console (using up to 12 pages if necessary!), and then offer no-nonsense preview screenings of everything coming out in the next year.

Welcome to the future, welcome to the Nintendo 64.

DAMIAN BUTT
Managing editor



The History of the Nintendo⁶⁴

The world's most **SUCCESSFUL** video games company. The world leader in graphics workstations. 64-bit technology a **GENERATION** on from its rivals. N64 inevitably became the world's most **ANTICIPATED** video game system from the day it was **ANNOUNCED**; August 23rd, 1993.

Nintendo⁶⁴ Story - In the beginning...

Written by Stuart Wynne

07



Now that N64s are in your local Dixons, stacked between Matsui VCRs and Goodmans hi-fi, it's difficult to realise quite how extraordinary Nintendo's 1993 announcement seemed. After years dithering about a Super NES CD-ROM upgrade, Nintendo was suddenly promising to leapfrog an entire generation of machines not yet released. Codenamed Project Reality, Nintendo's console would use 64-bit 'Reality Immersion Technology' from workstations so expensive only a handful of UK developers could afford them. Promotional screenshots showed a 3-D rendered Mario improbably dropped into a high-res

cityscape used by architects.

To many, this was pure science fiction – Project 'Unreality' joked the cynics, sniggering at a machine Nintendo insisted would cost just \$250. Two months later, the world's largest consumer electronics company – Matsushita – was to launch its 32-bit 3DO system for \$699. According to Nintendo, a machine unimaginably superior would debut in late '95, for almost a third the price.

Disbelief would surround the N64 until its launch.

THE WILDERNESS YEARS

From the start, one of the biggest problems confronting Nintendo was

development time. In the late Eighties, Nintendo had totally dominated the 8-bit console market. But delays in launching the Super NES (1990) had allowed Sega's Mega Drive (1989) to dominate the 16-bit market in Europe and achieve parity in America. For



In 1993, SGI's UNCOMPROMISED, PERFORMANCE AT ANY COST, GRAPHIC WORKSTATIONS WERE MAINLY USED BY THE MILITARY, ARCHITECTS AND HOLLYWOOD.



AT THE TIME NINTENDO ANNOUNCED ITS 64-BIT PLANS, THIS WAS STATE-OF-THE-ART. THE 3DO COMPANY HAD ENJOYED A SPECTACULAR MAY '93 WALL STREET LAUNCH, SHARE PRICES DOUBLING IN A DAY, WHILE PROUDLY BOASTING ITS 32-BIT UNIVERSAL HARDWARE STANDARD WOULD MAKE NINTENDO AND SEGA'S LOWLY GAMEBOXES OBSOLETE.

THE EXPLOSION IN PRE-RENDERED FMV INTROS HAS MADE SGI'S 'HIGH OCTANE' HARDWARE ESSENTIAL FOR MOST SOFTWARE HOUSES IN THE LATE NINETIES. HOWEVER IN 1993, 16-BIT CONSOLES AND PRIMITIVE PCs MEANT SGI MACHINES WERE ONLY PRACTICABLE FOR SOFTWARE HOUSES WITH BIG R&D BUDGETS AND FORWARD-THINKING BOSSES.



MARIO FEATURES PROMINENTLY ON PUBLICITY FOR MIPS, WORLD-LEADING PRODUCERS OF ADVANCED RISC CPUs, WHO WERE BOUGHT BY SGI IN 1996.



SGI'S DEREK MEYER SHOWS OFF THE N64 CHIPSET. CYNICS CLAIMED SGI WOULD NEVER DELIVER SUCH A POWERFUL MACHINE AT AN AFFORDABLE PRICE.



RARE'S ACM PRODUCED BEAT-'EM-UP, *KILLER INSTINCT*, WAS ORIGINALLY HYPED AS THE COIN-OP TRAILBLAZER FOR NINTENDO'S 64-BIT CONSOLE.



ALTHOUGH THE NAME NINTENDO 64 WAS ALWAYS PLANNED FOR JAPAN, IN THE REST OF THE WORLD PR SHOTS HAD THE MACHINE BADGED 'ULTRA 64'.

08

N64, an even bigger gap loomed. Both the Atari Jaguar and 3DO would launch in late '93, the Sega Saturn and Sony PlayStation following in '94.

Nintendo's response had two strands. Firstly, it ensured the Super NES would be fully supported by quality in-house projects. Secondly, it launched a rolling campaign of press releases and media events to ensure N64 remained constantly in gamers' minds.

These two strands blended perfectly at the Summer Consumer Electronics Show (CES), where the company showed footage of a stunning new platformer. Familiar Nintendo characters cavorted in a slick SGI-rendered world as Nintendo of America president Howard Lincoln announced Project Reality's new name: Ultra64. Only at the end of the presentation did the most dramatic revelation emerge; the stunning *Donkey Kong Country* was actually running on a Super NES.

During Project Reality game development, British developers Rare had pioneered a new technique. Advanced Computer Modelling (ACM) replaced conventional, hand-drawn sprites with graphics drawn on SGI workstations. As a result, 2-D games could look like next generation 3-D masterpieces while still running on 16-bit hardware. Over Xmas '94, *Donkey Kong Country* alone would generate more sales than the entire 32-bit market.

SMOKE, MIRRORS & ACM

Although there were no N64 titles at the CES itself, Nintendo claimed Ultra64 hardware was running two new games at a secretive, off-site presentation for selected journalists. The August announcement had, after all, promised Project Reality hardware would be used for new coin-ops appearing in 1994. While Sega and Sony relied upon arcade conversions to promote new consoles, Ultra64 would actually provide the hardware coin-op mega-games! Arcade company Williams, producers of the *Mortal Kombat* series and keen rivals of Sega, soon signed up to market the new coin-ops.

The games spearheading Nintendo's much anticipated return to the arcade business turned out to be *Killer Instinct* and *Cruis'n USA*. Neither were actually programmed by Nintendo. *Cruis'n USA* was developed by Eugene Jarvis for Williams, while *Killer Instinct* was programmed in the UK by Rare. Under such secretive, massively hyped circumstances most journalists were impressed by the game previews. One technically-minded UK magazine raved over gameplay and assured readers *Killer Instinct* really was running on Ultra64 hardware.

In fact, both games would appear in the arcades on standard Williams hardware. With hindsight, it was an obvious con – *Killer Instinct* used precisely the same graphics technique – ACM – as Super NES *Donkey Kong Country*: next-generation looks without the need for next generation hardware.

THE STUFF OF DREAMS

In reality, the first N64 devkit wouldn't ship until July '94 and that consisted of an SGI Onyx workstation running a microcode N64 emulation. While this allowed games programming to get underway, even 'Dream Team' developers such as LucasArts was deeply sceptical about how accurate an emulation it was. Devkits featuring real N64 hardware wouldn't go out to third-party developers until late '95 – a full year after N64 coin-ops were slated to appear.

Even more incredibly, Nintendo didn't release technical specs until January '95, at which time the RAM was a mere 2MB. This was just one of a flurry of Nintendo press releases for

workstations again ran military sims to wow the Nintendo faithful.

Four months later, the Saturn-PlayStation onslaught spread to America with the E3 show. Sony and Sega both had huge stands, the latter surprising everyone with the Saturn instantly going on sale – four months ahead of schedule, while 3DO's 64-bit M2 technology stole Nintendo's cutting-edge crown.

It had been expected Nintendo would finally unveil N64 to blunt some of its rivals' hype. Nintendo instead contented itself with the first pictures of the stylish casing, while keeping secret the design of a controller it called 'revolutionary.' To add insult to injury, Nintendo's chairman Hiroshi

a machine which dissolve

the Las Vegas CES. Also announced was a partnership with US cable-TV giants GTE, suggesting a networkable future for N64, and the much vaunted Dream Team of software developers: Acclaim, DMA, Rare, Paradigm, Spectrum Holobyte and Williams were a distinctly odd mix. DMA had enjoyed a huge hit with *Lemmings*, but was an otherwise obscure Scottish development house. Paradigm was military sim specialists, while Spectrum Holobyte were most at home with PCs. It wasn't much to distract from the Japanese launch of Saturn and PlayStation, but neither machine was officially on show at Vegas – SGI

Yamauchi announced the worldwide, late '95 release had slipped to April '96, but hinted (misleadingly) that a Japanese launch might still happen in '95. Fortunately, the Super NES strategy was still running smoothly enough: *Donkey Kong Country 2* made its debut, as did *Killer Instinct* – ironically keeping to its promised home release date, albeit on Super NES rather than Ultra64!

REVOLUTION DELAYED

As it turned out, Ultra64 would never be available for anyone's home. The name was dropped at the public unveiling, on the 24 of November, of

NintendoPlayStation?!

● NINTENDO'S FIRST 'NEXT-GENERATION' SYSTEM WAS ACTUALLY A JOINT PROJECT WITH SONY. IN 1988, NINTENDO HAD SIGNED AN AGREEMENT WITH SONY FOR A SUPER NES/CD-ROM DRIVE COMBO CALLED PLAYSTATION. IT WAS OFFICIALLY ANNOUNCED AT THE 1991 JUNE CES AND, DESPITE A SPECTACULAR FALLING OUT WITH SONY, A RE-NEGOTIATED CONTRACT KEPT THE MACHINE ON TRACK. AT THE '92 SUMMER CES, NINTENDO INSISTED THE SNES CD-ROM DRIVE WOULD SHIP IN LATE '93. DEVKITS WERE IN USE, PROTOTYPE MACHINES EXISTED AND GAMES WERE DEEP IN DEVELOPMENT. THE PLAYSTATION WAS MORE THAN JUST A CD-ROM DRIVE: ITS 32-BIT RISC CPU, 16MB DATA TRANSFER CHIP AND DOUBLE-SPEED CD-ROM DRIVE TO SOME EXTENT ANTICIPATED SONY'S LATER STANDALONE MACHINE. AT THE TIME, NINTENDO INSISTED THE SNES-BASED SYSTEM WOULD BE FAR SUPERIOR TO EXISTING 16-BIT CD SYSTEMS, SUCH AS COMMODORE'S CDTV, NEC'S TURBOGRAFX AND SEGA'S MEGA-CD, AS WELL AS THE ATARI JAGUAR AND WOULD-BE WORLD STANDARD 3DO – BOTH DUE OUT IN LATE '93. SOME TIME DURING 1993 HOWEVER, THIS CONFIDENCE EVAPORATED. NINTENDO DECIDED TO GO FOR SOMETHING FAR MORE EXCITING...



The History of the Nintendo⁶⁴



THE N64'S LONG DELAYED LAUNCH FINALLY OCCURRED AT TOKYO'S SHOSHINKAI SHOW IN LATE '95. EVEN THEN, MORE DELAYS WERE TO COME.



AN UNFEASIBLY LARGE PRE-PRODUCTION COPY OF MARIO 64 WOWED JOURNALISTS, BUT MIYAMOTO WOULD DEMAND MANY MORE CHANGES BEFORE IT WAS RELEASED.



DESPITE ALL OF THE DELAYS, ON 30 SEPTEMBER THE N64 LANDED IN AMERICA AND WAS PROMPTLY ACCLAIMED MACHINE OF THE YEAR BY TIME MAGAZINE.

the Nintendo 64 at Tokyo's Shoshinkai show. Whilst this indicated Nintendo's confidence in the hardware, there were still a few more glitches to endure. The worldwide April '96 release date was shelved, with America slipping to 30 September and Europe to late Autumn. Initial plans for ten playable titles were shelved days before the show's start and, of the two titles judged fit for media scrutiny, neither *Super Mario 64* nor *Kirby Bowl* actually used the system's most advanced features. Fortunately, *Mario* still caused a sensation with its beautifully rendered, fully 3-D environment. Nintendo president Yamauchi used *Super Mario 64* as the centrepiece of a long speech, savagely

attacking the 32-bit competition for 'third-rate titles' which could herald a market crash akin to Atari's in the early Eighties. Only Nintendo's standards could save the industry...

It wasn't just talk.

While the notion of a worldwide release had never been anything more than a PR chimera, the April '95 release was taken very seriously indeed by the Japanese marketplace. So when Nintendo's legendary head of software, Shigeru Miyamoto asked for more time to polish *Super Mario 64*'s gameplay any other company would've shipped regardless. After all, Sega had so rushed *Virtua Fighter* for the Saturn's 1994 launch that they had to follow it up with cut-price, glitch-free

version several months later.

Nintendo wanted to get it right first time, postponing the Japanese release by two months. Less surprisingly, the European launch slipped to Spring '97 – 18 months late. In Japan, however the wait finally ended on Sunday, 23 June, 1996. The three year PR campaign could finally take second place to the reality of plastic, steel and silicon branded N64. A little later than planned, perhaps, but for \$250 Nintendo really had delivered on Howard Lincoln's 1993 promise of a machine "which dissolves the current limits of video play, causing the world to challenge its notion of what a videogame can be."

Nintendo 1889 – 1997

Nintendo was founded in 1889, by Fusajiro Yamauchi, its name meaning 'work hard, but in the end, it is in heaven's hands' – an appropriately superstitious name for a company making playing cards. The current chairman, Hiroshi Yamauchi, took over the company in 1949 at the age of 21. To make clear who was boss, he promptly sacked every manager who'd worked for his estranged grandfather. An iron-willed, hugely ambitious man he pushed Nintendo into all sorts of businesses, including instant rice, a taxi service, toys and coin-ops.



Nintendo withdrew from the coin-op business in the early Eighties and poured investment into the Famicom (or Family Computer). Released in 1983, its 8-bit architecture offered a bigger colour palette and more memory than its older rivals, but the key to its success was games. Yamauchi pitted teams of games programmers against other in relentless competition. Only the best games were published – the rest were scrapped.

The quality of Nintendo's games helped sell 50 million machines worldwide, bringing in £3.3 billion sales for 1992 and earning profits of £965 million – over a million pounds profit per employee. And the more Nintendo earned, the more it invested in games. *Super Mario Bros 3*, arguably the first Mario game to earn the 'world's best videogame' tag, would gross around half a billion dollars – almost as much as the movie *ET!* The NES's success. The Super NES, launched in 1990, carried on Nintendo's commitment to gaming and would outlast numerous hi-tech competitors, including the Atari Jaguar, 3DO, Mega Drive and 32X.

current limits of video play





NINTENDO

STATE-OF-THE-ART G

(AND HERE'S THE PROOF)



If you are in the least bit intimidated by **MASSES** of technical information then **PLEASE** turn the page now, but if you want to know about the **NEW** Nintendo⁶⁴ inside and out, we present the **ULTIMATE** guide...



Just as in an SGI workstation, the heart of the N64 is a partnership between a Central Processor Unit and a custom co-processor. The N64's RISC CPU is a 64-bit R4300i [1] running at 93.75 MHz, marginally below the original 100 MHz design spec but still unbelievably powerful.

By comparison, the PlayStation's R3000i CPU processes half as much data (32-bit) per clock cycle, while running at roughly one third the speed (33Mhz).

The N64's CPU also has an Integer and FPU 64-bit execution unit built into it, dramatically supercharging 3-D maths performance. Although the R4300i only has a 32-bit system interface, to keep down costs, there are two large memory caches to store frequently accessed data.

The CPU's partner chip, a 62.5 MHz Reality Immersion Co-Processor [2], was specifically designed by SGI for N64. Nintendo claim it incorporates a Reality Display Processor (for drawing pixels), a Reality Signal Processor (which handles 3-D and audio routines) and Audio Processing Unit (sound).

This is principally a marketing gimmick, emphasising that while the Saturn has lots of different custom chips, SGI's superior engineering crams all the custom processing into a single chip.

As with any console, custom hardware is what defines the system. Unlike a PC, there isn't enough memory to execute huge graphics routines in software, so these have to be engineered into the hardware. This makes for a less flexible system, but also one which is far cheaper to

DOOM⁶⁴ GAMES MACHINE

manufacture, saves programmers having to develop their own low level routines and often incorporates features beyond the power of contemporary PCs.

The custom features which set the N64 apart from 32-bit rivals can be broken down into three main categories:

Z-BUFFERING: The z-axis sets the depth of any object in a 3-D landscape. On the N64, when a 3-D object is rendered the z-buffer automatically calculates which have to be drawn on-screen. This prevents processing time being wasted on unseen elements, and also provides

very accurate collision detection. As a result, the N64's 3-D graphics system is not only far more powerful than 32-bit rivals, but also considerably more efficient in its use of that power.

ADVANCED TEXTURE MAPPING: To make polygons appear more realistic, videogame artists create 'textures' which can be 'mapped' on to them, like a stone finish for a castle wall. 32-bit consoles were the first to handle this in hardware, but the N64 moves it a generation on. Perspective correction, for example, ensures textures accurately follow the contours of an object. While the PlayStation is notorious for distorting large texture



MIP-MAPPING: TOMB RAIDER VS MARIO

HERE WE CAN SEE THAT WHILE THE PLAYSTATION'S TEXTURE MAPS DISSOLVE INTO A BLOCKY MESS WHEN SEEN CLOSE-UP, THE N64'S MIP-MAPPING ENSURES GRAPHICS REMAIN TOTALLY BELIEVABLE.

maps as they approach, the N64's superior design avoids these problems. It also offers environment mapping, which ensures even reflections are realistically rendered on surfaces.

The N64's most powerful innovation, however, is something called Tri-linear Mip Mapping. On 32-bit consoles, are used to seeing texture-maps distort when seen close-up. The N64, by contrast, precomputes different levels of detail and automatically interpolates between the two most appropriate to an object's positioning. This technology also applies to sprites, so whereas the monsters on PlayStation Doom become less realistic the closer you get, on N64 they just scarier and scarier!

ANTI-ALIASING: Although the N64 supports a high resolution flicker-free, 640x480 interlaced screen display, for memory and processing reasons most games – for any system – run at 320x240. This can lead to 'jaggies', stair-step distortions in lines when seen on a higher resolution TV display. Anti-aliasing smoothes away these distortions by advanced transparency effects, subtly blurring away jagged lines.

It's these latter two features which

Nintendo⁶⁴ Tech Specs

PRICE: £250 (UK)

AVAILABILITY: JUNE 23RD 1996 (JAPAN). SEPTEMBER 20TH 1996 (USA). MARCH '97 (EUROPE).

CPU: CUSTOM R4300I MIPS 64-BIT RISC CPU WITH A CLOCK SPEED OF 93.75 MHZ

CO-PROCESSOR: CUSTOM MIPS REALITY IMMERSION CO-PROCESSOR CPU WITH A CLOCK SPEED OF 62.5 MHZ

MEMORY: 4MB RAMBUS D-RAM. **RESOLUTION:** 256x224 – 640x480 (FLICKER-FREE, INTERLACED).

SPECIAL FEATURES: Z BUFFER, ANTI-ALIASING AND REALISTIC TEXTURE MAPPING

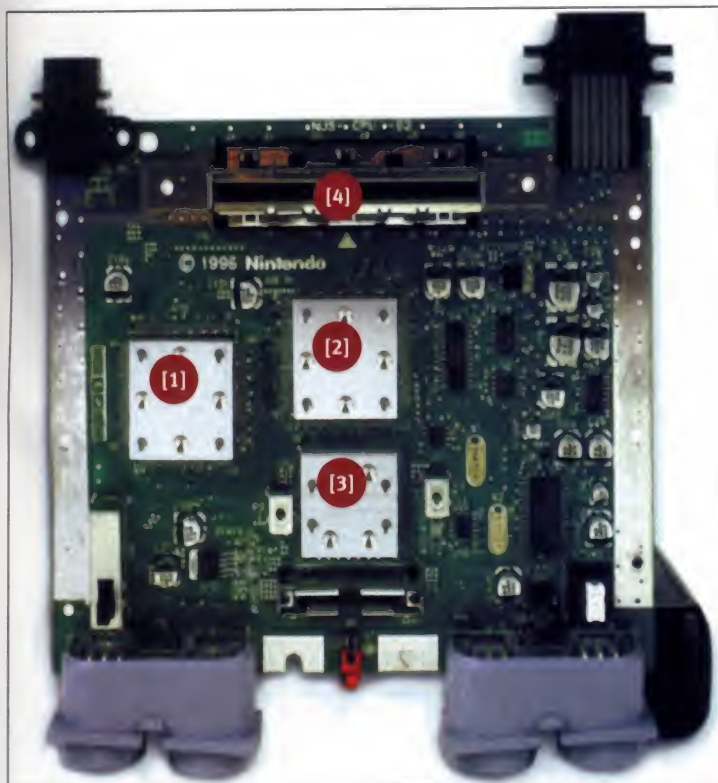
MAPPING: TRI-LINEAR MIP-MAP INTERPOLATION, ENVIRONMENT MAPPING, PERSPECTIVE CORRECTION

SOUND: 100 CHANNEL STEREO SOUND.

SAVE SYSTEM: JOYPAD BASED MEMORY CARDS.

CONTROLLER: D-PAD, 9 BUTTONS AND ONE ANALOGUE JOYSTICK.

DIMENSIONS: 26 x 19 x 7.3CM
WEIGHT: 1.09KG



really create the distinctive look of N64 games. While the PlayStation and Saturn were sold on their ability to generate lots of polygons, the N64 not only offers even more polygons, but also the advanced graphics techniques previously only seen on high-end workstations. This is why Pilot Wings 64 really does look like an SGI graphics demo and not simply a 32-bit game with a few more colours or polygons.

The Nintendo 64's audio is provided by an impressive 100-channel Audio Sound Processor, built into Reality Immersion Co-Processor and capable of CD quality output. Of course, most games nowadays simply stream music off CD with soundchips only used for spot effects. While N64 carts haven't the memory to offer the latest Spice Girls single as a backing track, Nintendo doesn't regard this as a serious disadvantage. All N64 music must run through the soundchip so it can vary according to the action. It's the difference between having a composer scoring a film and simply slapping your favourite CD on in the background.

Where N64 definitely beats 32-bit consoles is memory architecture. A PlayStation has just 1MB of fast graphics memory, while slower chips are used for main memory (2MB) and



PILOTWINGS⁶⁴

SGI'S EXPERTISE WITH HIGH-END WORKSTATION GRAPHICS ENSURES PILOTWINGS 64 LOOKS AS GOOD AS, IF NOT BETTER THAN EARLY, PR SHOTS OF MILITARY FLIGHT SIMS.

audio (0.5MB). Worse, moving data between different memory areas is very tricky during gameplay and so limits game design. The N64, by contrast, has just a single 4MB chunk of Rambus D-RAM [3] which, at 520.5MB/sec, is fast enough for anything.

The N64's highspeed chipset is perfectly exploited by game cartridges [4]. Although they might seem 'old-fashioned' they offer virtually instantaneous loading. In comparison, 32-bit CD consoles grab data at a maximum 300K/sec – which doesn't include the seek time. On N64, a game is ready to play from the moment you turn the machine on. Pauses for loading new levels are non-existent, allowing for a far more dynamic and flexible game design.

Cartridges do have some drawbacks: they're far more costly to produce than CDs and an average 12MB of memory compares poorly to 650MB of a CD. Nintendo claim advanced memory compression techniques cram in a lot more memory, but the proof is in

the games themselves. The sheer scale, range of gameplay and graphic variety of *Super Mario 64* dwarf anything yet seen on a CD. For modern arcade games, it's development time and investment which limit game size, not storage capacity.

Besides carts, the most unusual feature of N64 is its revolutionary controller. This is built around a stubby analogue joystick. With a conventional digital controller, you constantly have to tap the D-pad to simulate a fast or slow turn. On N64, the faster you move the joystick the faster you turn. Analogue sticks are available for rival systems, but these are optional extras and games rarely support them. With N64, games can be written which only work with analogue control and almost all N64 games will support it.

Super Mario 64 fully illustrates the richness of this control system, enabling Mario to creep, walk, trot or sprint according to how fast the stubby joystick is moved. To further emphasise the importance of the stubby joystick, the N64 controller has three prongs

allowing for a variety of different ways to hold it, each appropriate to different game-styles.

There's also a slot for controller paks where game data can be stored, this is useful if a game cartridge doesn't have built-in save memory, or if you simply want to take your best times and customised settings round to a friend's house. Currently, paks have a capacity of 256K but they can be as big as 2MB.

NINTENDO 64 64DD TECHNICAL ANALYSIS

One of the most crucial elements of the N64 is this controversial upgrade, originally known as the Bulky Drive. From early on, Nintendo appear to have recognised publishers would need an alternative to the limited memory capacity and high costs of cartridge publishing. The 64DD upgrade offers this with relatively cheap, high-density magnetic disks capable of holding 64MB of data. While the storage capacity is still only a tiny fraction of a CD's 650MB

Nintendo⁶⁴ 64 – The full strip



[A] THE CARTRIDGE PORT – THE US N64 USES EASILY REMOVABLE PLASTIC PEGS TO PREVENT JAPANESE CARTRIDGES BEING USED. EUROPEAN SYSTEMS WILL ALMOST CERTAINLY USE MORE ELABORATE SOFTWARE PROTECTION. [B] ON/OFF SWITCH. [C] MEMORY JUMPER PAK. [D] RESET SWITCH.



[E] EXPANSION PORT. THE 64DD ADD-ON WILL CONNECT TO THE N64 HERE. ALTHOUGH ITS ACCESS SPEED IS A LOT FASTER THAN A PLAYSTATION'S CD-ROM DRIVE, THE 64DD WILL COME WITH AN ADDITIONAL 2-4MB OF MEMORY TO BUFFER DATA TRANSFERS. THIS MEMORY REPLACES THE MEMORY JUMPER PAK [C].



[F] SINCE THE N64 HAS THE HARDWARE TO HANDLE FOUR PLAYER, SPLIT-SCREEN GAMES LIKE *MARIO KART 64* NINTENDO THOUGHTFULLY ENGINEERED FOUR CONTROLLER PORTS. NO NEED FOR AN EXPENSIVE MULTI-TAP ADAPTOR. THE PORTS CAN ALSO BE USED TO PLUG IN OTHER EXPANSION HARDWARE.



[H] THE N64'S POWER PACK IS ACTUALLY A LARGE REMOVEABLE BLOCK, SIMPLIFYING MANUFACTURING OF N64'S FOR DIFFERENT COUNTRIES. [G] NINTENDO'S PATENTED A/V OUTPUT ALLOWS FOR THE CONNECTION OF A WIDE VARIETY OF NINTENDO LEADS FROM RF CABLES TO SUPER VIDEO AND SCART.

Nintendo⁶⁴ Tech Specs

capacity, the 64DD has significant advantages. The Average Seek Time spec is an impressive 150 milliseconds, which makes it extremely fast at finding data on the disk. Data is then loaded at 1MB/sec – over three times as fast as 32bit CD consoles. To further disguise this very fast loading process, the 64DD will come with either 2 or 4MB of expansion RAM which fits into a slot on top of the N64. This allows games to preload data before it's needed, imitating cart-like flexibility. According to Nintendo, once fitted the extra RAM can also be used by cart-based games.

The most impressive aspect of the 64DD, however, is its ability to save data. Whereas all of the 32-bit consoles are limited to saving scores and game positions onto carts or memory cards, the 64DD offers potential for saving huge quantities of data. Fully half of the 64DD's 64MB capacity can be made rewritable. Nintendo have talked of games which could rework themselves as you play, of 64DD upgrades for cart-based games (e.g. adding '98 season details to *FIFA '97*) but the most exciting prospect is for downloading demos and other data from the Internet. Nintendo have been in negotiations with both cable-TV giants GTE and



Nintendo⁶⁴ 64DD Tech Specs

PRICE: TBA BUT LESS THAN N64.

AVAILABILITY: SUMMER 1997 (JAPAN).

FEATURES: 64MB MAGNETIC DISKS. UP TO HALF OF M/O DISK CAPACITY CAN BE REWRITABLE.

75MS AVERAGE SEEK TIME

810K/SEC DATA TRANSFER RATE

SUPPLIED WITH EXTRA 2 OR 4MB

N64 EXPANSION MEMORY

DIMENSIONS: 26 x 19 x 79 CM

WEIGHT: 1.6KG

Netscape – the leading producer of internet web browsers.

The potential of the system shouldn't obscure the problems, however. Upgrade technologies such as the Mega-CD and 32X have proved notorious failures, while Squaresoft's break-up with Nintendo, in late '95, indicates a certain lack of confidence in a format ideal for their huge RPGs. The system was officially unveiled at the '96 Shoshinkai show with *Super Mario 64* running off an M/O disc rather than cartridge with little apparent difference.

Nintendo⁶⁴ Pads – Keep dry!



THE N64 CONTROLLER'S MOST REVOLUTIONARY FEATURE IS ITS ANALOGUE JOYSTICK, ALLOWING FOR EXCEPTIONALLY ACCURATE CONTROL. AS A RESULT, THE CONVENTIONAL DIGITAL D-PAD IS RARELY USED. THE START BUTTON INVARIABLY STARTS/PAUSES GAMES. L AND R BUTTONS GENERALLY CONTROL LESS OFTEN USED OPTIONS

C-BUTTONS USUALLY CONTROL GAME VIEWS, AS IN *MARIO 64*. HOWEVER WITH THE A & B BUTTONS THEY ALSO PROVIDE AN EXCELLENT, SIX-BUTTON *SFII*-STYLE CONTROL SYSTEM. A & B ARE USUALLY THE MAIN CONTROL BUTTONS. THE TRIGGER-LIKE Z-BUTTON IS PERFECT FOR FIRING WEAPONS.



CONTROLLER PAKS CURRENTLY STORE 256K, BUT THE SYSTEM CAN SUPPORT MEGABYTES OF STORAGE CAPACITY.



MARIO KART⁶⁴ VS TWISTED METAL

WHILE THE PLAYSTATION'S 30 MIPS (MILLION INSTRUCTIONS PER SECOND) CPU STRUGGLES WITH SPLIT SCREEN, TWO PLAYER GAMEPLAY, THE N64'S 125 MIPS CPU CAN HANDLE A HI-RES, FOUR PLAYER SPLIT-SCREEN WITH ADVANCED 3-D AND SPECIAL FILTERS.



WAVE RACE VS JET MOTO

THE N64'S SUPERIOR POLYGON HANDLING AND LIGHTING EFFECTS MAKES POSSIBLE ENTIRELY NEW GAME TYPES SUCH AS WAVE RACE 64. BY CONTRAST, THE PLAYSTATION CAN'T EVEN GENERATE BELIEVABLE WAVES LET ALONE MAKE THEM INTERACTIVE, AS JET MOTO ILLUSTRATES.



W⁶⁴ Win!

Wesley: Win, win, win!

14

WIN

5

THE MOST DESIRED GAMES MACHINE IN HISTORY!

THE N64 HAS ALREADY SOLD

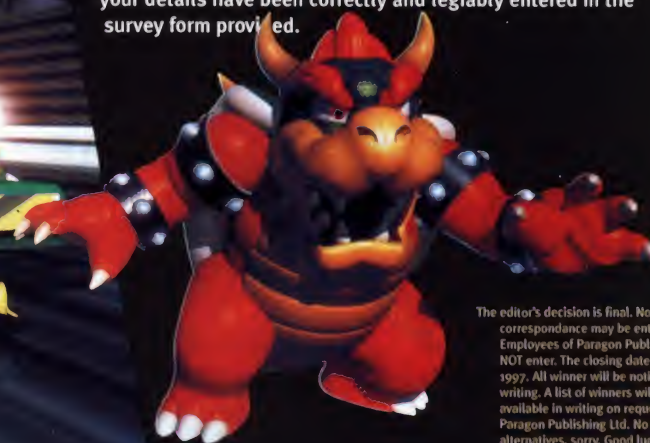


YES IT'S TRUE, 64 MAGAZINE HAS MANAGED TO SECURE FIVE UK Nintendo 64s to give away to you, our brand new readers. Imagine it. Instead of queuing up for

hours to get one of the mere 20,000 N64s in the country, you can just fill in the form below, answer our straightforward quiz question, and receive a brand spanking new 64-bit games behemoth for nothing. It's that simple.

We are glad you've chosen 64 MAGAZINE as the perfect partner for your Nintendo gaming and to reward you we're going to give you something special, a PAL N64. just enter your details and get them back to us by 19 April. **No entrees will be accepted unless ALL your details have been correctly and legibly entered in the survey form provided.**

KINOPIO HIGHWAY



The editor's decision is final. No correspondence may be entered into. Employees of Paragon Publishing may NOT enter. The closing date is 19 April 1997. All winners will be notified in writing. A list of winners will be available in writing on request from Paragon Publishing Ltd. No cash alternatives, sorry. Good luck.

Win a Nintendo⁶⁴

N⁶⁴ Readers' Survey

BUT WE'VE GOT FIVE TO GIVE AWAY!

VIOLATE ALONG HIS EDGE AND POST IT BACK TO US!

NINTENDO 64S!

Which of the following consoles is **NOT** a Nintendo machine?

A. SUPER NES B. LYNX C. GAME BOY

Fill in the form provided, include your answer to the above question and send it to:

Gimme an N64 now!
64 Magazine
Paragon House
St Peter's Road
Bournemouth, Dorset
BH1 2JS



Name

Address

.....

.....

.....

.....

.....

.....

.....

e-mail

Answer

1. Which other console magazines do you read?

- ☐ Edge
- ☐ PlayStation Power
- ☐ Play
- ☐ PlayStation Plus
- ☐ Computer & Video Games
- ☐ NMS
- ☐ Other

2. Which other lifestyle magazines do you read?

- ☐ Empire

☐ Other

6. What other machines have you/do you own?

- ☐ Super NES
- ☐ Mega Drive
- ☐ PlayStation
- ☐ Saturn
- ☐ 3DO
- ☐ Game Boy
- ☐ Phillips CD-i
- ☐ Other

- ☐ Loaded
- ☐ GQ
- ☐ Max Power
- ☐ Sky
- ☐ Q
- ☐ FHM
- ☐ Other

3. Which of the following newspapers do you read?

- ☐ Daily Express
- ☐ Daily Mail
- ☐ Daily Star
- ☐ Guardian
- ☐ Independent
- ☐ Mirror
- ☐ Sun
- ☐ Telegraph
- ☐ Times
- ☐ Other

4. How old are you?

- ☐ 10-15
- ☐ 16-18
- ☐ 19-24
- ☐ 25-29
- ☐ 30+

5. Which of the following best describes your occupation?

- ☐ Manager
- ☐ Self employed
- ☐ Clerical
- ☐ Shop worker
- ☐ Manual
- ☐ Creative
- ☐ Unemployed
- ☐ Student
- ☐ School

7. What is your household's income?

- ☐ Below 5k
- ☐ 11-15k
- ☐ 16-20k
- ☐ 21-30k
- ☐ 31-40k
- ☐ 40-60k
- ☐ 60k+

8. Are you interested in subscribing?

- ☐ Yes
- ☐ No

9. Where did you buy your copy of the magazine?

- ☐ Highstreet chain (eg WH Smiths)
- ☐ Local independent
- ☐ Other

10. Which of the following do you have?

- ☐ Credit card
- ☐ Cash card
- ☐ Personal pension
- ☐ Company car
- ☐ Health insurance
- ☐ House insurance
- ☐ Life insurance
- ☐ None of the above



We say: Win, win, win!

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64 magazine Volume 1 1997

SUPER MARIO 64

The variety and **SCALE** of this ground-breaking game DWARFES 32-bit competitors

16

Ninformation



Publisher:
Developer:

Nintendo
In-house

Game Type: 3D Platform
Cart size: 12MB

Release Date:
Price:

1 March
£TBA



\$64,000 Question

- ADVANCED 3-D ENGINE ENSURES A VARIETY OF PLAY AND LEVEL DESIGN UNIMAGINABLE ON ANY OTHER SYSTEM.
- SOPHISTICATED TEXTURING AND LIGHTING EFFECTS PROVIDE AN ENVIRONMENT OF UNRIVALLED REALISM.
- CART FORMAT SEAMLESSLY BLENDS TOGETHER 15 DIVERSE WORLDS WITH INSTANT ACCESS (AND EXITS!).



IN THE THREE YEARS SINCE

Mario made his first appearance as a polygon hero, a dayglo 3-D render dropped into an SGI urban cityscape, Miyamoto and friends have demolished architectural reality and built a whole new Mario World around him. Previous Mario games have been extraordinary enough, *Super Mario World*'s title betray its ambitions, but despite its 100 levels, varied levels and innovative game design it remains plainly stuck within a highly artificial, 2-D environment. Only now, with revolutionary 64-bit hardware, has Miyamoto's ambitions as a creator of worlds truly come true. Even before it's a game, *Super Mario 64* is a breathtaking, entirely 3-D environment of astonishing imagination.

Miyamoto's

The game begins, instantly in true cart fashion, with the *Super Mario 64* logo springing onto the screen accompanied by a rare speech sample: "It's me, Mario!" We then see Mario's face, in full 3-D, light-sourced, Gouraud-shaded – the business. As a star circles around his head, Mario's



THE SIZE AND VARIETY OF MARIO 64'S LANDSCAPES MAKES SIMPLE EXPLORATION ENDLESSLY BEGUILING. HERE MARIO WALKS BESIDE THE CASTLE MOAT.

MARIO 64

Memory Options

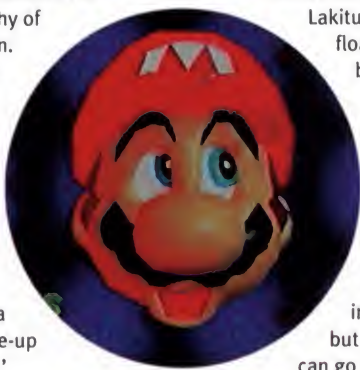
MEMORY:
4 SAVE SLOTS ALLOW YOU TO HAVE FOUR DIFFERENT GAMES ON THE GO SIMULTANEOUSLY.

CONTROLLER PAK:
N/A.



eyes follow, his whole face mobile with varying expressions. It's a demo truly worthy of an SGI workstation.

Press Start and you get a choice of four save game slots, all on the cart itself – not the joypad memory system. Click past this and an intro begins with a 3-D rendered close-up of Princess 'Peach' Toadstool, again unhappily awaiting rescue by her Italian chum. She then fades away into the sky, replaced by Lakitu floating atop a



Lakitu's final pass ends with a familiar green pipe emerging from the ground, out of which springs Mario. Lakitu now becomes simply a game option: there are two basic views:

Mario (which basically follows behind our hero) and Lakitu (which is more free floating). You can switch between these views using the controller's shoulder buttons, while the four yellow buttons rotate the camera angle left/right and zoom in/out. The freedom of choice is initially overwhelming, but at this early stage you can go with almost anything – the intelligent camera usually provides a usable perspective. Wherever you look in Mario, the game looks good, and sounds good.



turns from side to side and his body heaves as if slightly breathless. To move Mario, you use the central analogue joystick. Although this moves freely in all directions, an octagonal surround provides a familiar eight-position template. Most of the time, you simply push as far and as fast as possible, making Mario sprint with surprising speed – especially considering how this huge Gouraud-shaded, mip-mapped 3-D environment

Creating a Superstar! A HISTORY OF THE WORLD'S MOST FAMOUS PLUMBER

Nintendo's legendary head of software R&D, Shigeru Miyamoto, spent his childhood entirely uninterested in computers. A career as an artist or puppeteer was his dream and he would spend five years graduating from college – simply because he spent so much time drawing and listening to American blues. At the age of 24, he was introduced to a family friend in a distinctly unlikely effort to win a job. Company chairman Hiroshi Yamauchi wanted engineers not designers, but whimsical designs for children's clothes hangers impressed him and Miyamoto became Nintendo's first staff artist.

After working on packaging design, Miyamoto's first game project came due to a disastrous coin-op called Radarscope. Piles of unsold machines were clogging up Nintendo's US warehouse, Yamauchi wanted a game to rework Radarscope's hardware into a hit. Miyamoto diligently researched the system, endlessly quizzing engineers, before starting his design. Initially, the game was based on Popeye, but when the licensing deal stalled Miyamoto turned to his own imagination. Beauty and the Beast provided inspiration, with a giant ape turning against his owner, and kidnapping the man's girlfriend for revenge. The man was no superhero, in fact he was entirely ordinary – a carpenter with a big nose and the large, pathetic eyes so familiar in Japanese cartoons.

In the game, the ape stood at the top of the screen, like King Kong atop the Empire State Building. The little man had to climb ladders, conveyor belts and ramps while dodging the barrels and beams which the ape hurled at him. To Miyamoto, the mule-like stubbornness of his ape provided an obvious title: Donkey Kong. While US salesmen quit rather than promote such a bizarre, non-violent game, superb

playability turned it into Nintendo's biggest hit to date.

Miyamoto was promptly assigned to the Game and Watch portable game series, before being assigned to an exciting new project: the Nintendo Famicom console. Due to launch in 1983, the urgent need for games sent Miyamoto back to his everyman. People said the character looked more a plumber than carpenter, so that was what he became: Mario the plumber, with large green pipes supplying a succession of enemies. While the game was less sophisticated than Donkey Kong, possibly because of time constraints, Miyamoto gave it a fun twist with a two-player, Battle Mode option. This pitted Mario

ion to be a creator of worlds has come true

cloud with camera in hand. He whizzes about the castle ahead, swooping under the bridge and over the beautifully translucent water, pulling you into the game without wasting any memory on FMV – the graphics are all real-time, even if they do look workstation quality.



THE PRINCESS'S CASTLE MAKES A CAMEO APPEARANCE IN MARIO KART 64, BUT ONLY HERE CAN YOU OPEN THE DOOR, STEP AND GO ADVENTURING THROUGH 15 WORLDS.

Although initially there's no music, woodland sound effects are crystal clear and brilliantly create an involving atmosphere. As Mario stares ahead at the castle which, Tardis-like contains all the game's huge levels, butterflies flutter around his head with dreamlike realism. Standing still, Mario's head



THERE'S NO REASON FOR THIS MIRROR TO BE HERE, IT JUST IS. NOTE CAMERAMAN LAKITU'S REFLECTION – HE IS OBVIOUSLY INVISIBLE IN THE GAME OTHERWISE.

moves in perfect lockstep. Almost instinctively, you'll set Mario running in huge looping circles, spinning the world around with breath-taking ease, powder puffs of dust rising at Mario's feet. If you push more gently, Mario simply walks, by pressing the trigger



AT THIS EARLY STAGE, THE CASTLE'S GARDEN IS AN EMPTY PLAYGROUND FOR MARIO TO PRACTICE HIS SKILLS. BUT LATER ON THINGS GET MORE EXCITING...

We say: Best video game of all time!

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POOPED! MARIO'S WEARY EYES AND STOOPED POSTURE MEAN YOU DON'T NEED THE POWER METER TO KNOW HE'S DOWN TO 25% ENERGY.



BEHIND YOU! HE'S BEHIND YOU! MARIO BRAVELY TURNS HIS BACK ON THE BIG BOB-OMB, THE KING OF KA-BOOM AND COURSE ONE BOSS.



MOTHER PENGUIN PLEADS WITH MARIO TO RETRIEVE HER SQUAWKING OFFSPRING FROM THE TOP OF COOL, COOL MOUNTAIN. IT WON'T BE EASY, UNLESS THAT BRIDGE...



MARIO SHIVERS (LITERALLY) ON THE EXCEPTIONALLY FROSTY SNOWMAN'S WORLD. THE RIPPLING WATER LOOKS PRETTY, BUT DRAINS ENERGY FAST.

button you can even make him crawl. The two main action buttons, green and blue make him punch and leap – use the trigger button while leaping and he does a bottom bounce. You can also use the green



button to turn a leap into an Olympic dive if you're really desperate to get somewhere. This is, of course, just scratching the surface of Mario's abilities.

Walk off to the right and you'll see a line of trees. As you approach, a flock of birds fly off the trees, their plaintive

tweets proving far more evocative than any CD rock soundtrack.

Accompanying the bird song, there's the sound of rushing water which intensifies as you approach a nicely animated waterfall. Leap over the guard-rail and you dive into the water. Simply lying in the water gives you an opportunity to admire the blue, semi-transparent water which gently undulates as the current gently carries you forward. What other software house would bother with such fine detail?

Dive down and the surface of the water pans up, then disappears. While losing the blue overlay is a little bizarre, it neatly denotes the transition

between swimming on the surface and diving into the underwater environment. Pressing the jump button gives a small, slow stroke while the punch button provides more energetic movement. The moat proves to be as full of life as the trees, with schools of fish scooting about. Everything outside the castle is harmless, but it serves to generate a sense of being in a surreal world, complete with its own ecosystem, rather than simply another banal gamescape, where everything is locked into a rigid game design.

While there's plenty of hatches and even a door underwater, there doesn't seem any easy way to open them. Moreover, the more observant will notice the appearance of a Power Dial at the top of the screen. This monitors Mario's air supply - stay down too long and the plumber drowns. This dial also appears when Mario gets hit or caught

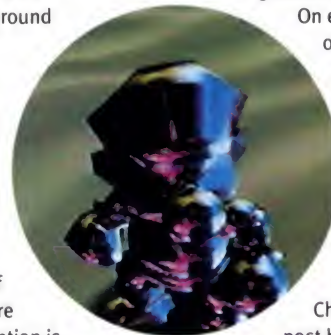
previously only possible on workstation demos. A screen appears, showing how many stars you can collect, but you can press by that and be, instantly, in a new world...

Friendly pink bombs amble around a lush green plateau with a cannon. A wooden bridge stretches off into the distance, virtually harmless lump-like creatures, called Goombahs, wander about to let you practice bottom-

Arguably the biggest adv

in an explosion, warning of draining energy – which can be restored by collecting coins.

After climbing out of the water, you can walk around and finally enter the castle. A toadstool stands in a corner, one of a legion of friends, signposts and framed message providing advice in short, bite-sized chunks of text. Initially, all but one of the game's courses are locked. The one exception is up on the left. Walk through the door and you enter a boring grey room with a picture of a bomb. What do you do now? Why leap through, with the picture's surface rippling in a way



bouncing – rather more difficult in 3-D than 2-D, but to compensate the collision detection has been set on the generous side.

On every level, the objective is to recover stars – there are a 120 in all – and one star is quickly found, locked behind bars! To reach it, you must free Chain Chomp – a huge black ball with snapping steel teeth. Chained to a wooden post he's furious and will attack as you try to rescue him. Bottom-bouncing the post into the ground sounds easy, but with Chain Chomp circling about and the all intricacies of a 3-D perspective it's



AFTER BEING DEFEATED ONCE, BOWSER RETURNS AT THE END OF BOWSER COURSE TWO A GOOD DEAL MEANER AND FASTER THAN BEFORE. MARIO RUNS FOR COVER WHICH SADLY JUST ISN'T THERE!



RUN FOR IT, MARIO! THE HUGE, ROLLING CANNONBALLS OF COURSE ONE MAKE SCALING THE MOUNTAIN A TRICKY BUSINESS FOR BEGINNERS.



MARIO SCAMPERS AWAY FROM A TOOTHY GOOMBAH. MARIO'S HALF-CLOSED EYES SHOW HE'S GOT 50% ENERGY, BUT YOU WOULDN'T USUALLY ZOOM IN THIS CLOSE.



OH NO! A GIANT VENUS FLY-TRAP IS ABOUT TO SNAP UP MARIO! OR IS THE PLANT NORMAL SIZE AND MARIO'S BEEN SHRUNK. TINY, HUGE WORLD HAS THE ANSWERS.



HAZY MAZY CAVES INCLUDES A FUN HOMAGE TO RAIDERS OF THE LOST ARK. FORTUNATELY, THE SPIDERS AREN'T QUITE SO REALISTIC (THEY'RE CUTE AND ORANGE!)

tricky. The control system which makes such a hugely ambitious 3-D landscape so much fun isn't, initially, as instinctive as you'd like under pressure to be quick and accurate.

If you quickly try the game in a shop, even walking across a bridge can seem difficult with the panning camera angles, the diagonal motion and Mario's speed when running. With practice, however, it soon becomes

your leg, flinging you off the mountain top to reset his energy and drain yours – although there is an energy star nearby.

Defeating the Bomb King gives you a star and ends the level, bringing up a save option. You can now try another door, or leap back through the picture to find the landscape subtly changed with a new level of challenge. There are 15 exceptionally varied game worlds in



against brother Luigi, providing the game with its title: Mario Brothers.

Two years later Miyamoto did the Famicom justice with *Super Mario Bros.* which fully lived up to its title. The single-screen structure of previous Mario adventures was jettisoned in favour of a scrolling display, allowing for large and varied levels contained within eight worlds. The turtle sorcerer Bowser made his first appearance, abducting Princess Toadstool and providing the imperative for this and every subsequent Mario game. Miyamoto's whimsical nature emerged with flying Koopas, trundling mushrooms, snapping Piranha Flowers and Lakitu – the cloud-flying man who provides the cameraman in *Super Mario 64*. This cast of characters would reappear in every subsequent game (except *Super Mario USA*).

The first *Super Mario* sequel appeared surprisingly quickly, in 1986, and was basically a collection of levels left out of the original game. This was rushed out to the Famicom disk drive: an ill-fated device which never appeared outside Japan. However, the Famicom itself was a phenomenal success both domestically and, after 1985, in America. Miyamoto was hard at work on the first real *Super Mario* sequel, but the demand for NES games was voracious. To satisfy it, Nintendo reworked a quirky Japanese platformer – *Doki Doki Panic* – into *Super Mario Bros 2* for America. It became a big hit (later released in Japan as *Super Mario USA*), but within a year it was superseded by the real thing: Miyamoto's *Super Mario Bros 3*.

This game confirmed Miyamoto's reputation as a genius. The linear structure of conventional platformers was shattered with a map screen, offering a variety of different routes through the game. Radical power-ups transformed Mario into a racoon and frogman, each with their own play mechanics, while three sub-games (including the original *Mario Bros.*) offered yet further variety of play. In Europe, 16-bit computers a generation on from the 8-bit NES dominated the marketplace, but journalists such as Julian Rignall and Steve Jarratt recognised *SMB 3* as a masterpiece. Anticipation mounted for Nintendo's move to 16-bit technology.

The 16-bit Super Nintendo Entertainment System was launched in Japan on the 20th of November, 1990. It was accompanied by just two games: the futuristic racing game, *F-Zero*, and *Super Mario Land IV* (AKA *Super Mario World* in the West). Both were produced by Shigeru Miyamoto, both were acclaimed as brilliant, but it was *Super Mario World* which carried the company's reputation. It expanded upon *SMB3* with an even more open structure, more power-ups and more levels. Among videogame journalists, it won praise as the 'best videogame yet' although the graphics did betray its 8-bit origins.

n gaming since the business started

instinctive and beyond Chain Chomp, Nintendo have thoughtfully arranged a field packed with wooden posts and Goombahs for you to practice with. If that seems a bit boring, carry on and you'll find yourself at the foot of a mountain with huge cannonballs merrily rolling down the track which circles up to the top. Running up the mountain, while leaping over the cannonballs is excellent fun. Typical of the thoughtfulness of the design, the cannonballs don't simply follow a groove but randomly roll about to complicate things further. Reach the top of the hill and the King of Ka-Boom awaits. After a brief text message, battle begins. Combat is a form of 3-D wrestling, your objective is to circle around behind King Bob-omb, grab a leg and throw him: three times to finish him off. His objective is to grab

all, each with seven stars, plus a wealth of secret levels and three dramatically different confrontations with Bowser. Although there are 120 stars in total, you can rescue Princess Toadstool with just 70 – bypassing entire worlds if you want. Freedom is the principal characteristic of the game, the structure is incredibly non-linear, giving players a huge choice of how and where they collect stars. Although some levels resemble a 2-D platformer stretched out into 3-D, most are fully formed world-lets which you can freely explore in any direction, the various leaps and hazards perfectly integrated into realistic landscapes. This freedom of movement is matched by the camera – in this game setting your camera angle can be as important as timing a leap.

Compared to 2-D Mario games, this

is a markedly more sophisticated game. Mastering the controls (and camera system) is more complicated, but the environment is so much more realistic and involving it's unlikely anyone will lament the change. Nintendo's embrace of 3-D gaming is so comprehensive, so well thought-out that it marks the biggest advance in game design since the business began. Moreover, the variety and scale of this ground-breaking title – all crammed into a mere 12MB cart – dwarves anything yet seen on the CD superconsoles. The sheer scale of the achievement, in originality, variety and technological muscle earns it a 'Best Game Ever' acclamation through sheer muscle, almost regardless of its undoubted and typically Nintendo artistry.

Super Mario⁶⁴ Player's Guide



To give you some idea of just how magnificent *Super Mario 64* is, we've provided a complete solution to Course One, a partial solution to the first Bowser confrontation, plus mini-descriptions of all the major courses up to fifteen. There's also a full description of the first power-up location, and brief descriptions of the remaining two power-ups. Even this wealth of information only scratches the surface of this immense game: remember, there's seven Stars to find on each Course, with progressively more sophisticated puzzles to test Mario's hugely varied abilities. There's also numerous secrets (including bonus levels) with a further 15 Stars.

BOB-OMB BATTLEFIELD: COURSE ONE

ENTRY REQUIREMENT: None
LOCATION: First door on left in Main Hallway of Princess Toadstool's Castle.
DESCRIPTION: This course is dominated by Big Bob-omb's mountain, a large, squat peak at the



MARIO STANDS AT THE START OF COURSE ONE WITH THE PINK BOB-OMB BUDDIES WHO OFFER TO HELP MARIO IF ONLY HE CAN DEFEAT THE PESKY BIG BOB-OMB.

western tip of a large green field. A spiralling track to its summit is distinguished by huge cannonballs rolling down it. Big Bob-omb stands on the summit.

According to the pink Bob-omb Buddies, all was peaceful until Bowser gave Big Bob-omb a Power Star. From that moment, their peaceful land was transformed into a battlefield. If you can defeat Big Bob-omb, the Bob-omb Buddies might be able to help you...

FOOTRACE WITH KOOPA THE QUICK

STAR 2 – COURSE 1

OBJECTIVE: Get to the Mountain summit first!

GUIDE: Koopa is waiting for you at the start of the dirt track. Talk to him and accept his challenge, instantly beginning the race. Koopa The Quick is actually slower than Mario, but he uses a short-cut too steep for Mario. Don't follow him, but instead use the same route to the mountain top as for Star 1. If you get to the summit first, wait for Koopa to arrive and present you with a Star.



KOOPA THE QUICK HAS A CHALLENGE FOR YOU. IT'S UP TO YOU WHETHER YOU ACCEPT OF NOT. YOU COULD GO EXPLORING FOR ANOTHER STAR OBJECTIVE IF YOU PREFER.



KOOPA THE QUICK PROVES TO BE NOT EXACTLY QUICK OFF THE OLD STARTING BLOCKS. UNFORTUNATELY, THE SNEAKY CRITTER KNOWS A SHORT-CUT...

BIG BOB-OMB ON THE SUMMIT

STAR 1 – COURSE ONE

OBJECTIVE: Vanquish Big Bob-omb on the summit of his mountain.

GUIDE: You begin the Course on a dirt track which should be followed over two wooden bridges (the second acts like a see-saw!). Climb up the stone steps, then turn right and go through a gap in a metal fence. Watch out for rolling cannonballs and gaps in the track. If you do get hit, there's a transparent heart half-way up the mountain which will restore full energy.



BIG BOB-OMB HAS A QUIET CHAT WITH MARIO. FORTUNATELY, HIS BITE IS WORSE THAN HIS BARK. TEXT CONVERSATION GIVES EACH BOSS A CHANCE TO JUSTIFY THEIR MEANNESS TO OUR HERO.

At the top of the mountain, you'll find Big Bob-omb, wearing a little gold crown. To defeat him, you must grab him from behind, and then throw him. This must be done three times before he is defeated. The first time you grab Big Bob-omb he's very slow, but he gets faster with each throw and is particularly quick to grab you while sitting down. The easiest way to defeat him is to stand with your back to him, crouch down using the Z-button and press B to backflip over him – ideally positioned to grab him.

NEXT: NOW YOU HAVE ONE STAR, WHOMP'S FORTRESS CAN BE ENTERED AS WELL AS THE PRINCESS'S ROOM!



OOOPS! BIG BOB-OMB CATCHES MARIO AND PREPARES TO THROW HIM OFF THE MOUNTAIN!



NOW I'VE GOT YOU! MARIO DEMONSTRATES HIS NEW, PUMPED-UP MUSCLES BY POWER-LIFTING BIG BOB-OMB.

SHOOT TO THE ISLAND IN THE SKY

STAR 3 – COURSE 1

OBJECTIVE: Collect Star from Yellow Exclamation Box on Island in the Sky.

GUIDE: Activate the cannons by talking to a pink Bob-omb Buddy at the start of the course. Follow the dirt track over the first wooden bridge, now run up the side of a large stone block and jump into the cannon concealed within. Aim the cross-hairs carefully above the island and then fire, be careful not to overshoot. Now simply jump into the Yellow Exclamation Block to make a Star number three appear!

NEXT: NOW YOU HAVE THREE STARS, COURSE 4: COOL, COOL MOUNTAIN AND COURSE 3: JOLLY ROGER BAY ARE AVAILABLE.



THE FLOATING ISLAND IS JUST VISIBLE BEHIND MARIO. ALL HE HAS TO DO IS JUMP INTO THE GREY PIT AND ACTIVATE ITS CANNON.



GRAVITY WILL CAUSE MARIO TO FALL, SO AIM HIGH, BUT NOT TOO HIGH OR MARIO WILL OVERSHOOT THE ISLAND ENTIRELY.



SUCCESS! MARIO HITS – I MEAN, CATCHES – THE TREE AND ARRIVES SAFELY ON THE FLOATING ISLAND. THE STAR IS BEHIND HIM.



KOOPA UP WITH MARIO ON THE MOUNTAIN'S SPIRALING PATH. BE CAREFUL HE DOESN'T 'ACCIDENTALLY' PUSH YOU OFF THE MOUNTAIN.

FIND THE 8 RED COINS

STAR 4 – COURSE 1

OBJECTIVE: Find and collect every Red Coin.

GUIDE: Coins can be collected in any order, but if you die then every coin you've collected is lost and must be collected again.

RED COIN 1: Above checkboard platforms between the two wooden bridges.

RED COIN 2: Above green rock before Chain Chomp.

RED COIN 3: Above wooden post by Chain Chomp.

RED COIN 4: Underneath stone bridge near steel fence at bottom of mountain.

RED COIN 5: At base of mountain. (Go through gap in steel fence and turn left. Run up grassy slope to collect coin.)

RED COIN 6: Above tree on Island in the Sky.

RED COIN 7: Training Post Ground – turn left after crossing See-Saw Bridge.

RED COIN 8: Training Post Ground – turn left after crossing See-Saw Bridge.

When you've got all 8 coins, the Star will appear between Coins 7 & 8.

NEXT: SINCE YOU REALLY NEED THE WING CAP FOR THE STAR 5, COURSE 1, WHY NOT VISIT COURSE 2: WHOMP'S FORTRESS OR ONE OF THE OTHER COURSES UNTIL YOU GET IT?



HERE YOU CAN (BARELY) SEE THREE RED COINS: ONE ABOVE THE CHECKERBOARD PLATFORM, ONE ABOVE THE GREEN ROCK ON THE RIGHT AND ONE BY CHAIN-CHOMP.



THE TRAINING POST GROUND YIELDS ONE OF ITS TWO STARS. MARIO CAN ALSO EARN EXTRA COINS BY RUNNING AROUND THOSE POSTS UNTIL HE GETS DIZZY. HONEST, IT DOES WORK!



MARIO SENT TO PRISON SHOCK! FORTUNATELY, THE PURPLE SWITCH OPENS THE GATE.

Sega brazenly ran *SMW* beside the Mega Drive's shallow, but superb looking *Sonic The Hedgehog*. Nintendo's videogame monopoly was smashed into a highly competitive duopoly.

Despite the Super NES's subsequent success, Miyamoto would never write another Mario platformer for it. Nintendo, the mega-bucks corporation, eventually responded to Sonic with the *Donkey Kong Land* series. Programmed by UK developers Rare, it used ACM for a stunning, 3-D rendered look, its characters noticeably younger and more hip than Mario. It was a huge bestseller, but its innovations were mainly graphical. The gaming cognoscenti wondered if they'd ever see another Miyamoto platformer.

In 1995, their prayers were answered with *Super Mario World 2: Yoshi's Island*. After all the withering criticism of *Super Mario* as too childish a standard-bearer compared to trendy Sonic, the new game looked as if a child had designed it. A supremely talent child of course, a prospective Van Gogh perhaps, but a child nonetheless. Using all of the Super NES's superior capabilities (and a 3D coprocessor built into the cartridge), Miyamoto presented a revolutionary new look. Background graphics were coloured in with childish squiggles, foreground graphics faded out without being finished. Mario himself was relegated to a mere passenger, baby Mario's providing an objective in a wondrous and often incredibly surreal adventure. In many ways this was now the true successor to the *Super Mario Brothers* series with the same, resolutely 2-D platforming approach to be used in Yoshi's Island's 64-bit sequel.

While *Yoshi's Island* was in production for Super NES, Miyamoto had finally decided how

to update Mario for a new generation of hardware and players. Project Reality's announcement in 1993 had featured a rendered Mario placed in 3-D cityscape. It was a neat marketing gimmick – all Miyamoto had to do was turn it into a game... The 3-D landscape, 64-bit graphic techniques previously limited to workstations – not to mention hardware which wouldn't be finished until 1995 – presented Miyamoto with his biggest challenge to date. His success would

revolutionise videogames forever.



SIMPLY FLYING AROUND OFFERS HOURS OF HUGE-GRIN-INDUCING FUN. THE FEEL AND HANDLING IS ABSOLUTELY BRILLIANT.

MARIO WINGS TO THE SKY

STAR 5 – COURSE 1

OBJECTIVE: Collect five Special Coins floating by the Island in the Sky.

GUIDE: Although it is possible to use the cannons alone to collect all the coins, it is considerably easier if Mario can fly using his Wing Cap (see Red Switch Palace). Conveniently, there is both a cannon and a Red Exclamation Box on the Island in the Sky, so you can launch from there, pick up a few Coins and then land before the Wing Cap runs out. Each Special Coin is surrounded by a circle of eight, identical-looking Yellow Coins.

NEXT: IF YOU'VE GOT THE WING CAP, YOU WILL ALSO BE ABLE TO VISIT BOWSER COURSE 1.



MARIO STANDS ON THE ISLAND IN THE SKY WITH A RED EXCLAMATION BOX, CANNON PIT AND A SPECIAL COIN BEHIND HIM.



MARIO PREPARES TO DIVEBOMB CHAIN-CHOMP! SPEEDING EARTHWARDS AND PULLING UP AT THE LAST SECOND IS TOP FUN.



MARIO COLLECTS COURSE ONE'S SEVENTH STAR. SINCE THIS STAR APPEARS WHEREVER YOU COLLECT YOUR HUNDRETH COIN, IT'S WORTH LEAVING A FEW EASILY ACCESSIBLE COINS UNTIL LAST. HAVING THE STAR APPEAR AT ONE OF THE MOST DIFFICULT PLACES WOULDN'T BE WISE!

COLLECT 100 COINS

COURSE 1: STAR 7

OBJECTIVE: Find and collect 100 Coins (or equivalent).

GUIDE: Since so many of the Coins are floating in the sky, you really need the Wing Cap to have a chance.

Maximum Coin Score: 117 Yellow Coins (or equivalent)

23 Yellow Coins on the ground.

45 Yellow Coins in the sky.

6 Yellow Coins hidden inside Crates.

22 Yellow Coins won by defeating enemies.

1 Blue Coin (5 Yellow Coins) won by defeating Small Koopa.

8 Red Coins (16 Yellow Coins) located as above (Star 4).

BEHIND CHAIN CHOMP'S GATE

STAR 6 – COURSE 1

OBJECTIVE: Free Big Chomp.

GUIDE: Big Chomp is chained to a wooden post which must be pounded into the ground to free him. To do this, you must jump onto the post and then bottom bounce it three times. If you get hit, retreat and collect coins to boost your energy before continuing. Once you succeed, Chain Chomp will smash in the bars protecting the Star and then head off to the hills. The Star is too high to be reached with a normal jump, so stand with your back to it and press Z to crouch, then press B to backflip and collect the Star.



CHAIN-CHOMP DEMONSTRATES HIS POINTY, STAINLESS STEEL OVER-BITE TO MARIO. MAD-AS-A-HATTER AND 100 TIMES AS FAST, HE'S NOT EASY RESCUE!



MARIO DECIDES DISCRETION IS THE BETTER PART OF VALOUR AND RETREATS TO LOOK FOR SOME ENERGY-BOOSTING YELLOW COINS. NOTE RED COIN ABOVE POST.



HAVING SEEN MARIO, A KAMIKAZE FIZZING BOMB IGNITES ITS OWN FUSE AND RUNS AFTER HIM AS FAST AS ITS LITTLE LEGS WILL GO – WHICH IS PRETTY DARN FAST!



FOR BEGINNERS, THE PRECISION NEEDED TO JUMP ON TOP OF THIS POST WILL SEEM QUITE DIFFICULT. FORTUNATELY, WITH PRACTICE IT BECOMES SECOND-NATURE.



MARIO POUNDS CHAIN-CHOMP'S POST INTO THE GROUND AND PREPARES TO WATCH IT ESCAPE INTO THE HILLS, LEAVING MARIO WITH STAR 6.



MARIO GETS SQUISHED BY ONE OF THE ROTATING CHECKERBOARD PLATFORMS. FORTUNATELY, IT'S NOT PERMANENT AND WON'T LOSE HIM ANY ENERGY!





TOWER OF WING CAP FEATURES SOME VERY PRETTY RAINBOWS.



MARIO SHOWS OFF HIS RATHER FETCHING WING CAP, USING IT HE CAN FLY LIKE A BIRD... WELL, UNTIL IT RUNS OUT AND HE FALLS LIKE A STONE!

TOWER OF WING CAP

ENTRY

REQUIREMENT:

10 Stars

LOCATION:

When you collect 10 Stars, a ray of sunshine will fall on the star emblem on the floor. Stand on the emblem, then look up at where light's coming from. Mario will be magically transported into the sky above the castle, wearing his Wing Cap.

DESCRIPTION: Consists of three rainbows above one of the castle turrets, with two tall towers either side of it. The Red Switch itself is on top of the turret.

POWER UP: Once the Red Switch has been activated, any red exclamation box will give Mario a Wing Cap. Wearing it, he can fly either by being shot from a Cannon or from doing a double jump.



ONCE MARIO'S COLLECTED 10 STARS, SUNLIGHT BEAMS DOWN HERE. LOOKING UP INTO THE LIGHT TRANSPORTS MARIO TO WING CAP TOWER.

EXTRA LIVES

Underneath Stone Bridge.

Collect all eight Yellow Coins around flower patch by Stone Bridge.

SECRETS

1. After beating Quick Koopa to the Mountain Top, Small Koopa appears just before Big Chomp. He will run away from you, but if you successfully bottom bounce him you can surf on his green shell. If you then run over Small Koopa, you earn a Blue Coin.
2. Throughout the game, if Mario runs around a wooden post three times, five coins will magically appear.



SURF'S UP! MARIO WHIZZES AROUND ON SMALL KOOPA'S GREEN SHELL. GREAT FUN!

WARPS

[Each warp is a two-way corridor, so 1.1 takes you to 1.2, and 1.2 takes you back to 1.1! Remember, you must be moving slowly for the warp to take effect.]

- 1.1: After crossing the first brown bridge, leap over the fence on the right and walk into the centre of the yellow flowers.
- 1.2: After crossing the See-Saw Bridge, walk straight on to the first yellow flower bed in this area [between a sign post and red exclamation box].
- 2.1: On the sides of the Mountain there are small caves from which appear large cannonballs. In the centre of the first one is a warp (don't worry about taking your time, when you enter the cave cannonballs automatically stop appearing).
- 2.2: As above, but in the second cave near the Mountain's Summit.



MARIO 64 FEATURES SEVERAL BONUS AREAS, ONE OF WHICH IS THIS FUN FLUFFY CLOUDS LEVEL WHICH DEMANDS TOP FLYING SKILLS.

Bowser Confrontations!

24



MARIO DROPS IN TO FACE HIS MOST DEMANDING CHALLENGE YET. ALL THE BOWSER COURSES ARE SUSPENDED IN SPACE SO MIS-STEPS ARE LETHAL!



MARIO GETS KNOCKED BACKWARDS BY A GOOMBAH, ALL IN ALL THE LEAST LETHAL HAZARD ON THE COURSE, BUT EVEN THEY CAN PUSH MARIO OFF INTO SPACE.



BOWSER'S UGLY MUG CHALLENGES MARIO TO ENTER THE FIRST BOWSER COURSE.



MARIO CAREFULLY TIP-TOES PAST WHIRLING ELECTRO-BALLS.



FIRST BOWSER CONFRONTATION

DAMAGE POTENTIAL: 2 Units on Contact. Up to three Units on being caught by Bowser's Fire Breath.

ATTACK PATTERN: When Mario is relatively close, Bowser will slowly move toward him and use his flame breath.

Individual flames will keep burning even after Bowser stops, so watch out for that. (When these flames die out, Yellow Coins often appear which are vital for restoring lost energy.) When Mario is further away, Bowser will leap toward him. His

objective isn't too land on Mario, but the shock waves in the immediate vicinity of his landing drain 3 Energy Units (Mario can avoid this by either running away or jumping into the air as Bowser lands).

GUIDE: The instant Bowser ends his warning speech, Mario should run behind him and grab his tail using the B button. Rotate the joystick to spin Bowser around and then press B to release him. To defeat Bowser, Mario must throw him into one of the four spiked bombs which surround the circular battlefield. If you miss a bomb with your first effort (under normal circumstances, the nearest bomb at the start is just to the left), then one useful tip is to stand near a bomb so when he attacks, you can grab him and more easily hurl him against it.

REWARD: After being defeated, Bowser will grudgingly hand over the Big Basement Key.



MARIO DOESN'T HAVE TO VISIT THIS SPIRE, SUSPENDED WELL OFF THE MAIN COURSE, BUT THERE IS A RED COIN HIDDEN HERE AND GETTING THEM ALL IS VERY TOUGH.



MARIO SIDE-STEPS ALONG A VERY NARROW LEDGE INDEED. AHEAD IS AN EXTRA LIFE, BUT THE REAL PRIZE IS A RED COIN A BIT FURTHER ALONG.



MARIO LEAPS ON TOP OF A VERY LARGE SEE-SAW PLATFORM. GETTING IT AT JUST THE RIGHT ANGLE SO YOU LEAP TO THE NEXT IS TRICKY.



AT LAST! MARIO REACHES THE END OF THE COURSE WITH THE GREEN PIPE ENTRANCE TO BOWSER'S ABODE. BEHIND HIM YOU CAN SEE ALMOST ALL OF THE COURSE.

FIRST BOWSER COURSE

BOWSER IN THE DARK WORLD

[There are three Bowser Confrontations, each preceded by increasingly tough worlds]

ENTRY REQUIREMENT: 8 Stars

LOCATION: Behind the Big Star Door on the left of the main hallway's staircase.

DESCRIPTION: The Dark World consists of a long, elaborate course which doubles back on itself with moving platforms, see-saw platforms and some nasty traps.

OBJECTIVES: Defeat Bowser and win the Big Basement Key: (There's also a Star to win by collecting all eight Red Coins.)

GUIDE: Walk forward, either leap over or tiptoe along narrow bridge. Watch out for flamejet. Step on moving blue

tile and let it carry you around. Walk up and around stone path – watch out for flame jet again. Drop down onto blue ledge and then jump onto rotating blue platforms. Jump onto grey platform. Bottom bounce three Goombas if you need extra energy. A Yellow Exclamation Box contains an extra life. Walk up the wooden bridge. The Blue Stone bridge is studded with blue crystals, around which rotate electric bombs. There's a Red Coin hidden here, by the third crystal, which you should watch out for if you need Energy. Jump onto the yellow platform as it comes toward you and then onto

the stone platform. Drop onto the yellow platform as it's moving away from you and jump onto the stone platform. Step onto the moving blue tiles, moving off onto the right moving tiles and then the blue stone platform. You will now see two see-saw platforms. Jump onto the nearest one and stand in the middle of its nearest half. Wait until it has see-sawed downwards, then run upwards and jump onto the second, higher see-saw platform. Jump onto the blue stone platform. Drop down onto the Purple Exclamation Switch and go up the staircase which it forms. Read the sign and jump into the Green Pipe.



VANISH CAP

POWER UP: Once the Blue Switch has been activated, any blue exclamation box will give Mario a Vanish Cap. Wearing it, he can walk through wire mesh fences and enemies won't see him.



THE VANISH CAP IS A FUN EFFECT, BUT MARIO USES IT MUCH LESS OFTEN THAN THE OTHER POWER-UPS IN THE GAME.



KA-BOOM! BOWSER FINALLY HITS ONE OF THE SPIKED BOMBS AND GETS BLOWN INTO THE MIDDLE OF NEXT WEEK!



IMPROBABLE, I KNOW, BUT SOMEHOW A TWO TON DINOSAUR HAS MANAGED TO SNEAK UP ON OUR DOZING HERO. WAKE-UP, MARIO!



OUCH! BOWSER'S FLAME-BREATH SETS MARIO'S PANTS AFIRE. IF YOU DON'T CONTROL HIM, THE PANICKING MARIO WILL RUN OFF THE EDGE!



MARIO'S REWARD FOR HIS BRAVERY AND SKILL IS THIS LARGE KEY WHICH UNLOCKS THE CASTLE'S BASEMENT.



COURSE 2: WHOMP'S FORTRESS

ENTRY REQUIREMENT: 1 Star

DESCRIPTION: A large grey and brown fortress floating in the sky, surrounded by three rotating green platforms. It's all a monument to paving stones; those boring grey slabs which are used to build houses, car parks and even roads, yet no-one ever says thanks. Giant Whomp, and his buddies, are out for revenge and will squish Mario flat if they can.



EVEN THE MOST MINOR ENEMIES LOOK DAZZLING IN THIS GAME. HERE A VENUS FLY-TRAP SNAPS AT MARIO. MAYBE IF HE'D APPROACHED A LITTLE QUIETER...



HAS MARIO MET A BULLET WITH HIS NAME CARVED ON IT? ON THE RIGHT IS THE TOWER WHICH APPEARS WHEN YOU DEFEAT BIG WHOMP (BELOW).



MARIO LEGS IT AWAY FROM AN IRATE PAVING STONE. IF MARIO CAN'T BEAT HIM, HE WON'T STAND A CHANCE AGAINST BIG WHOMP.



A HIT! BIG WHOMP MISJUDGES ITS CRUSHING ATTACK ON MARIO AND PAYS THE PRICE. TWO MORE HITS AND HE'LL BE GRAVEL!

BIG BOO'S HAUNT: COURSE 5

ENTRY REQUIREMENT: 14 Stars

DESCRIPTION: A superbly atmospheric and very weird ghost house fitted out with all manner of hidden passages, a waterlogged cellar, haunted attic, and even a house of fun complete with fairground music and rotating floors. Beside ghosts, watch out for attacks from toothy pianos and flying books!



EER! A SOLID-LOOKING BRIDGE CRUMBLES AWAY INTO THE DARKNESS TAKING MARIO WITH IT.



AHH, ISN'T HE CUTE? LITTLE BOOS ARE SHY GHOSTS WHO PREFER TO ATTACK WHEN MARIO ISN'T LOOKING.

LETHAL LAVA LAND: COURSE 7

ENTRY REQUIREMENT: The Big Key

DESCRIPTION: This daunting world is composed of a sea of lava with all manner of strange structures including a floating eyeball and two rotating circular paths (one around an erupting volcano and one around spitting flamethrowers. You can, of course, enter the volcano and even play a Bowser sliding block puzzle.



BOWSER'S SLIDING BLOCK PUZZLE CONTAINS EIGHT RED COINS: AN EASY STAR IF YOU DON'T SLIP ONTO LAVA.

HAZY MAZE CAVE: COURSE 6

ENTRY REQUIREMENT: The Big Key.

DESCRIPTION: A sprawling challenge which includes a maze filled with poison gas, a construction area and an underground lake contains a Loch Ness Monster. There's even a huge boulder to recreate that scene from Raiders Of The Lost Ark.



MARIO SHOWS OFF HIS MIRROR-FINISH METAL CAP. WEARING IT HE CAN RUN THROUGH FIRE JUST LIKE A T-1000.



LURKING IN A SUBTERRANEAN LAKE IS A BLUE-SKINNED COUSIN OF THE LOCH NESS MONSTER IN PILOT WINGS 64.

JOLLY ROGER BAY: COURSE 3

ENTRY REQUIREMENT: 3 Stars

DESCRIPTION: Despite the fact the Bay is entirely enclosed within a large cavern, there's a Sunken Ship at the bottom of the Bay. Perhaps the exit was sealed off after the Cap'n scuttled his ship and set-up numerous booby-traps. Although the Cap'n never makes an appearance, there's a beautifully animated Moray Eel with spooky green eyes and a very nasty bite!



YES! MARIO NICKS A STAR FROM THE TAIL OF THE MORAY EEL. NIFTY REWARD SEQUENCES LIKE THIS ADD YET MORE POLISH TO THE AWESOME GAMEPLAY.

COOL, COOL MOUNTAIN: COURSE 4

ENTRY REQUIREMENT: 3 Star

DESCRIPTION: A large snow-covered mountain suspended in the air with a broad, fun snowslide spiraling from top to bottom. A long, narrow ice slide provides a narrower, trickier decent - connecting log cabins at the summit and foot of Cool, Cool Mountain. As with real mountains, getting down is a lot easier than getting to the top - careful exploration is needed to find a way back to the start.

Snowy climes also provide a bizarre cast of new characters, including three different types of snowmen, but the most impressive creatures are a family of penguins! For the first time, a Course's main characters are friendly to Mario with snowy conditions, hidden areas and tricky jumps providing the main hazards.



THE ROPE BRIDGE WILL TAKE YOU A THIRD OF THE WAY BACK UP THE MOUNTAIN, BUT ANY FURTHER THAN THAT IS TRICKY.



THE ICE SLIDE PROVIDES A NIFTY TEST OF MARIO'S STEERING. IT'S A RACE TO THE FINISH WITH THE PENGUIN, WHO'LL BUMP YOU OFF SHE CAN!



THE STONE FLOOR IS ROTATING, THERE'S FLAME-THROWERS ALL ABOUT, AND NOW THE VOLCANO'S ERUPTED!



THIS POINTY-HEADED BOMB HAS A HIGHLY EFFECTIVE RUSH-'N'-BUMP ATTACK RAMMING MARIO ONTO LAVA.

SHIFTING SAND LAND: COURSE 8

ENTRY REQUIREMENT: The Big Key
DESCRIPTION: A gorgeous desert landscape surrounds a huge Egyptian pyramid. Notable features are swirling quicksand, a huge tornado and a flat stone maze with huge, tumbling blocks. Inside the pyramid, there's a whole other set of challenges!



YOU WANT ME TO RUN THROUGH A MAZE ON QUICKSAND, DODGE A TORNADO AND ENTER A SPOOKY PYRAMID? ON YER BIKE, MATE!



COOL! THAT VULTURE'S GOT A STAR IN ITS CLAWS. A JUMP SHOULD NAB THAT. BUT HOW DO YOU THINK I GOT UP HERE?

DIRE, DIRE DOCKS: COURSE 9

ENTRY REQUIREMENT: 30 Stars
DESCRIPTION: This second aquatic world includes Bowser's submarine, a whirlpool, manta ray and shark. There's also some overhead poles which provide a very sweaty test of your timing and jumping accuracy.



A MEAN-LOOKING SHARK CIRCLES ABOVE MARIO. FORTUNATELY, HE DOESN'T SEEM TO LIKE ITALIAN FOOD AND WON'T ATTACK.



BOWSER'S GONE ALL HI-TECH AND GOT HIMSELF A NUCLEAR SUB. SADLY, THERE'S NO WAY TO GET IN AND YELL 'DIVE, DIVE!'

SNOWMAN'S WORLD: COURSE 10

ENTRY REQUIREMENT: 2nd Big Key
DESCRIPTION: Another beautiful snow world with a bizarre ice cube, a snow wave machine (!) and a huge snowman-type building. The water is freezing cold and there's vicious winds, but you can have great fun surfing with a green shell!



THE SNOWMAN PROVIDES A SUITABLY DAUNTING CENTREPIECE TO THIS WORLD. HIS BREATH WILL BLOW MARIO AWAY.



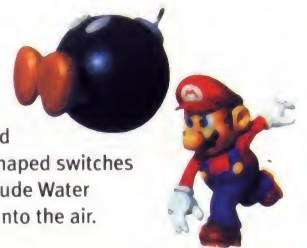
THE ARROWS SHOW WHICH WAY THE BLOCKS MOVE, BUT WATCH OUT FOR THAT ELECTRO-BALL.



STARS ARE HARD TO COME BY HERE, BUT ONE THING COULD MAKE THINGS EASIER. IT ALL DEPENDS ON HOW YOU ENTER...

WET-DRY WORLD: COURSE 11

ENTRY REQUIREMENT: 2nd Big Key.
DESCRIPTION: While some people write entire games about flippin' switches (c.f. *Doom*, *Tomb Raider* etc.), Miyamoto thankfully limits his switch fetish to just one level, and with an imaginative twist at that. Here a huge, box-shaped room plays host to watery antics with diamond-shaped switches allowing you to vary the water level. Enemies include Water Spiders and clockwork Pink Mice which hurl you into the air.



THOSE HUGE MUSHROOMS ARE SUSPENDED IN MID-AIR. JUMPING BETWEEN THEM FOR RED COINS WILL TAKE PRECISE CONTROL AND STEADY NERVES.

TINY-HUGE ISLAND: COURSE 13

ENTRY REQUIREMENT: 2nd Big Key
DESCRIPTION: This whimsical world sees the return of Mario's famous pipes, the difference being that this time they don't transport him anywhere – they either shrink or enlarge him! Watch as a tiny Venus flytrap is transformed into a monster and a minute minnow becomes capable of swallowing Mario in a single gulp!



IS IT ME, OR DOES EVERYTHING SUDDENLY SEEM BIGGER?



WHO ARE YOU CALLING CUTE, YOU SQUEAKY CLEAN MASCOT? GET ANY NEARER AND I'LL NICK YOU HAT, YOU SEE IF I WON'T. THEN YOU'LL BE 25% MORE VULNERABLE!

TALL, TALL MOUNTAIN: COURSE 12

ENTRY REQUIREMENT: 2nd Big Key
DESCRIPTION: This is another huge, floating mountain with a track winding around to the top with giant mushrooms flowering beside it. There's plenty of gaps in the track requiring diving leaps. Watch out for moles and a monkey which steals Mario's cap!



MARIO'S NICKED A KOOPA SHELL FOR SOME FUN SURFIN' ACTION.



Keys



L: Not used

B: Attack

Yellow Up: Zoom In • Yellow Right: Pan Right • Yellow Down: Zoom Out • Yellow Left: Pan Left

+: Not used

Z: Crouch

Combos

Too many to detail, but here's a list of actions: Crawl, side-step (when on ledge), Triple Jump (with forward somersault), Wall Kick (bounce off walls to gain height), Side Somersault, Backward Somersault, Continuous Jump, Long Jump, Hang On To Trees, Poles, Ledges & Wire Nets, Punch, Kick, Jump Kick, Throw, Swing, Slide Attack, Slide Kick, Pound The Ground and even Trip. Mario can also swim and fly (using the Wing Cap).

Rating

Graphics



Audio



Gameplay



Lasting Challenge



Overall

95%

Summing up:
BELIEVE THE HYPE, IT REALLY IS THE
WORLD'S BEST VIDEOGAME

TICK TOCK CLOCK: COURSE 14

ENTRY REQUIREMENT: 2nd Big Key & 50 Stars

DESCRIPTION: The inside of the grandfather clock is a daunting collection of cogs, gears and pendulums. Fortunately, if you enter at 12:00, or three hour intervals thereafter (don't worry, it's not real-time!) then the gears pause.



IT'S EASIER TO MOVE AROUND IF THE CLOCKWORK IS FROZEN, BUT SADLY SOME STARS CAN ONLY BE REACHED IF EVERYTHING'S GOING TICK TOCK.

METAL CAP

POWER UP: Once the Green Switch has been activated, any green exclamation box will give Mario a Metal Cap. Wearing it, he becomes heavier and can walk on the bottom of rivers, as well as being invulnerable to most enemies.



THE GREEN EXCLAMATION SWITCH IS HIDDEN AWAY RIGHT AT THE BOTTOM OF THE PRINCESS'S CASTLE. FINDING IT WON'T BE EASY.

RAINBOW RIDE: COURSE 15

ENTRY REQUIREMENT: 2nd Big Key & 50 Stars

DESCRIPTION: This extravagantly tough level is set among the clouds, with various floating buildings and Viking Ship linked by magic carpets which ride along rippling rainbows.



MAGIC CARPETS WHISK YOU THROUGH THE SKY ON RAINBOW TRACKS. UNFORTUNATELY, THERE'S PLENTY OF OBSTACLES TO COMPLICATE THINGS.



MARIO'S ALMOST AT THE TOP OF THIS COURSE, WITH THE VIKING BOAT BEHIND HIM. BRANCHING PATHS MEANS THERE'S LOT MORE TO SEE THOUGH.

BOWSER WORLD THREE

Although there are 120 Stars in all, you only need 70 to enter the final Bowser World. As you'd expect this is the most formidable challenge of all, with a devilish level preceding a final confrontation with Bowser at his most fiendish. Hot tip: Look around before you enter that final green pipe!



THESE ROTATING PLATFORMS GIVE MERELY THE TINIEST HINT OF THE POSITIVELY DIABOLIC CONSTRUCTION OF THE LAST BOWSER COURSE.



BOWSER MAKES HIS FINAL APPEARANCE AND BOY IS HE MAD. NOT ONLY IS HE FASTER THAN EVER, BUT THE WHOLE ARENA IS A FIENDISH DEATH-TRAP!



APART FROM THE MOODY LIGHTING, SO FAR, SO FAMILIAR. BUT DON'T WORRY, BOWSER HAS SOME FIENDISH NEW TRICKS TO PLAY ON YOU...



AFTER DEFEATING BOWSER ONCE AGAIN, MARIO RETURNS TO THE CASTLE TO FREE THE PRINCESS.



OH MARIO, HOW CAN I EVER THANK YOU? THANKFULLY, UNLIKE SUPER MARIO WORLD THERE'S A LONG, SATISFYING ENDING.



AHH, THE CAMERA PULLS BACK FOR THE GROUP PHOTO. GET ALL 120 STARS AND YOU MIGHT FIND YOSHI...

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Without doubt the Nintendo⁶⁴ is the ultimate games machine. Crammed with the latest technology, the N64 is capable of blistering 3D graphics, sensational surround sound, and four-player simultaneous action without the need for unwieldy add-ons. To top it all, it boasts the biggest and best games of any system. And you've got an exclusive chance to win a system and software...

Just read the three questions below and dial **0930 166156** to leave your answers, name and address.

That's all there is to it. The winner will be selected by computer at random from all correct entries received. Closing date for the competition is **April 14th 1997**. The winner will be informed by April 30th. Good luck!

QUESTION 1

Which one of the following is not a Nintendo game character?

- A. Bowser
- B. Crash Bandicoot
- C. Luigi

QUESTION 2

Is the Nintendo 64 a 16-bit, 32-bit or 64-bit machine?

- A. 16-bit
- B. 32-bit
- C. 64-bit

QUESTION 3

On what format are Nintendo 64 games stored?

- A. CD-ROM
- B. Cartridge
- C. DAT



WIN!

One lucky person will win a fabulous Nintendo⁶⁴ system plus the ultimate game, Super Mario⁶⁴. It could be you! Check out the questions below and telephone **0930 166156** to leave your answers and address – it's that easy!

The editor's decision is final. No correspondence may be entered into. Please get permission from the person that pays the phone bill before calling. Calls cost 50p a minute. The phone message is approximately two minutes in length. The winner will be notified in writing. No cash alternatives.

Ninformation



8 MB



Publisher:
Developer:

Nintendo
Paradigm

Game Type:
Cart size:

Flight Sim
8MB

Release Date: At launch
Price: £59.99



Those magnificent men (and **GIRLS**) in their **FLYING** machines...



THE GYROCOPTER HAS AN ALTITUDE CEILING OF AROUND 505 METERS, BUT WHY WOULD YOU WANT TO BE SO HIGH UP WHEN THE SCENERY IS SO GORGEOUS?



THE BONUS SKYDIVING GAME IS VERY TRICKY, HAVING TO COMPLETE AS MANY FORMATIONS WITH OTHER PILOTS AS YOU CAN BEFORE BREAKING THROUGH THE CLOUD AND LANDING.



EVER FROST ISLAND HAS DANGEROUS MOUNTAIN PEAKS THAT CAN CATCH YOU BY SURPRISE IF YOU'RE CONCENTRATING ON THE RINGS, AND SOME STRONG WINDS.



PILOTWINGS

\$64,000 Question

THE SHOCKING DEPTH OF COLOUR IN EVERY SCREEN OF PILOTWINGS 64 MAKES IT AN OBVIOUS 64-BIT GAME WHEN YOU SEE IT, AS PARADIGM'S MILITARY FLIGHT SIMULATION KNOWLEDGE HAS CLEARLY HELPED THEM IN MAKING THE LANDSCAPES AND MOTION MORE REALISTIC THAN ANYTHING EVER SEEN ON A HOME CONSOLE BEFORE. ON LEVELS WHERE YOU CAN FLY CLOSE TO STONE BRIDGES OR THE CASTLE, THE DETAIL ON THE SURFACES GETS BETTER INSTEAD OF WORSE THE CLOSER YOU GET - 32-BIT SYSTEMS HAVE THE EXACT OPPOSITE EFFECT.



Can there be a game with more of that crucial pick-up-and-play appeal than the dazzling Mario 64? Think about it. If you have ten minutes before you have to be somewhere, that kind of time isn't going to get you anywhere in Mario's world, is it? It usually takes way longer than that to complete a level, but not with PilotWings. Even if you don't make it, you can play through a full test from beginning to end within ten minutes. That is the reason for PilotWings being more friendly and less daunting. Nintendo themselves must have great faith in this title, if only because the Japanese

and American launches of the N64 were accompanied by just two games: Mario 64 and PilotWings 64.

TAKE FLIGHT

The challenges in PilotWings are set in the skies above four beautiful islands, flying in Hang Gliders and Gyrocopters or blasting around using the Rocket Belt. As is the custom, further weird and wonderful forms of flight become available with the completion of certain tasks, but most of your time will be spent in the air with one of the initial three.

The idea is to graduate from the lowest classes for each vehicle to the

top. In order to do this, you are set various tests which you must perform with each of the craft around the islands, and these are usually simple things like flying through rings in the Gyrocopter, or photographing something while flying the Hang Glider. The differences in control between the Gyrocopter, Hang Glider and Rocket Belt are huge though, and each will take some considerable time to master.

Beginning with the Gyrocopter, the best way to learn to pilot it well is to have a good concept of how it works. The little propeller at the rear is what controls your forward speed, while the big propeller above the pilot acts more



RELAX. NINTENDO WOULD HARDLY SEND YOU INTO A SCARY NEW WORLD WITHOUT AMPLE GUIDANCE, WOULD THEY? FRIENDLY ADVICE IS GIVEN BEFORE EACH NEW TEST.



THE ART TO THE SKYDIVING BONUS GAME IS GETTING EACH FORMATION OUT OF THE WAY AS QUICKLY AS POSSIBLE. YOU'LL FIT MORE INTO THE TIME AND SO GET HIGHER SCORES.



BY THE TIME YOU GET TO THE JUMBLE HOPPER BONUS GAME, IT SHOULDN'T PRESENT ANY SIGNIFICANT PROBLEMS TO YOU - YOU'LL BE A PILOTWINGS PRO!

Pilot Wings

Flights of fancy



YOU NEED A CERTAIN KIND OF EITHER FAITH OR INSANITY TO ATTEMPT THIS TREACHEROUS, DEATH-DEFYING RUN IN THE HANG GLIDER. ONE WRONG MOVE OR GUST OF WIND CAN SEND YOU CRASHING INTO THE SIDE OF THE CHANNEL.



THESE CUTE WHALES CAN BE FOUND ALL OVER THE PLACE, EMERGING THROUGH THE SURFACE OF THE WATER. THEY DON'T EXPLODE INTO A MASS OF SMOKING BLUBBER WHEN YOU HIT THEM WITH A MISSILE THOUGH.



BIRDMAN^{1&2}

IF YOU CAN FIND THE RIGHT STAR HIDDEN NEAR THE COAST ON ONE OF THE ISLANDS, YOU WILL BE GIVEN THE BIRDMAN MODE AS AN EXTRA GAME! FLY AROUND, EXPLORING FOR AN UNLIMITED AMOUNT OF TIME, NOT CONSTRAINED ANY LONGER BY THINGS LIKE FUEL OR EVEN WIND – JUST FLAP!

CANNONBALL RUN³

ONE OF THE MORE AMUSING BONUS GAMES INCLUDED IS THE CANNONBALL GAME. PICK A PILOT, AND FIRE HIM OR HER OUT OF A HUGE CANNON! THE IDEA IS TO AIM FOR THE BULLSEYE ON THE MASSIVE TARGETS ON EACH STAGE, BUT REMEMBER TO ALLOW FOR THINGS LIKE WIND AND GRAVITY!

S64

Memory Options

MEMORY:
TWO INDEPENDENT
SAVED GAMES, SIX
PHOTOS.

CONTROLLER PAK:
EXTRA SAVE GAMES
ONLY.



like the wing of a plane. The A button controls how much power goes to the back propeller, while the Control Stick moves the rudder and flaps at the back in full analogue beauty.

The innovative analogue pad that comes as standard with the N64 lends itself so well to flying this light aircraft, and after a little practice the degree of

fluidity which you can achieve in flight is amazing. The limitless supply of onboard missiles are still available on levels without anything to shoot, so you can just fly around launching them at boats and buildings if it takes your fancy.

If you're in any doubt about the power of the Nintendo 64, just let your jaw hit the floor as you gaze at the scenery which passes slowly and smoothly below you during flight.

There is simply no pixelation to be seen, and the ground only distorts slightly if you land and stare at it – not something you need to do.

WALKING IN THE AIR

The Hang Glider is powered in a very different way: just like the real thing, you have to depend on certain airflows to provide sufficient lift to keep you airborne. To make this possible in PilotWings 64, creator Paradigm has made circular columns

of warm air visible on both your radar and in the playing environment, and you sail into these zones to lift the Hang Glider higher in the air before it starts to fall slowly and silently again. There is a whole different feel to piloting the Hang Glider as opposed to the Gyrocopter, particularly because there is no engine noise, and obviously you are flying at a greatly reduced rate. A more relaxed, peaceful tune plays as you fly too, and enhances the airy, floating sensation.

All you are ever required to do when flying the Hang Glider is guide it through rings or photograph something, sometimes both on the same level, and the aerial photography is made simple for you. Just hold



IT'S A STARRY NIGHT, AND YOU'RE JUST IN TIME TO SEE THE SHUTTLE LAUNCH. TAKE A PICTURE, QUICK!



THE LAST STAGE OF THE GYROCOPTER TAKES PLACE ON EVERFROST ISLAND AND AS WELL AS PERFORMING YOUR STUNTS, YOU MUST WATCH OUT FOR FROSTBITE!



HOLIDAY ISLAND IS A SWEET LITTLE FANTASY PLACE WITH A KIND OF FAIRY TALE FEEL TO IT. WHEN YOU KNOW YOUR WAY AROUND, TRY FLYING UNDER THE BRIDGES.

The Cast

DUE TO THEIR DIFFERENT SIZES, EACH OF THE SIX CHARACTERS REACT DIFFERENTLY TO YOUR CONTROL. THEY CAN BE SPLIT UP INTO SMALL, MEDIUM AND, WELL, FAT.

LARK¹ AND KIWI²

HANG GLIDER: BECAUSE THEY'RE SO SMALL AND LIGHT, THEY REACT SENSITIVELY TO THE CONTROL STICK.

ROCKET BELT: THEY ARE NOT SO HEAVILY AFFECTED BY INERTIA AND MOMENTUM AS THE OTHERS, BUT GET BLOWN AROUND BY THE WIND RATHER EASILY.

GYROCOPTER: THEIR SIZE DOESN'T BRING THEM ANY REAL PROS OR CONS ON THE GYRO

GOOSE³ AND IBIS⁴

HANG GLIDER: NOT SO SMALL AS TO HAVE HYPER-SENSITIVE REACTIONS, NOT BIG ENOUGH TO BE SLUGGISH. SOMEWHERE IN BETWEEN.

ROCKET BELT: AS THEY'RE HEAVIER, THE WIND DOESN'T AFFECT THEM BUT THEY SUFFER FROM BAD INERTIA.

GYROCOPTER: THE BEST PAIR FOR GYROCOPTER MISSIONS, VERY EASILY MANOUVRABLE

HAWK⁵ AND ROBIN⁶

HANG GLIDER: THESE CHUNKY OVERFED PILOTS ARE SLOW TO REACT ON THE HANG GLIDER. GO FOR LARK OR KIWI FOR THESE MISSIONS.

ROCKET BELT: HAVING BEEFED UP ROCKET BELTS TO COMPENSATE, THEY HAVE AVERAGE PERFORMANCE AND REACTIONS.

GYROCOPTER: LIKE THE HANG GLIDER, THEY ARE FAIRLY DIFFICULT TO FLY WITH BECAUSE OF THEIR SIZE. NO MORE COOKIES.



Playing Guide



GYROCOPTER

THE TIMER ON THE GYROCOPTER TESTS WILL NOT START UNTIL YOU START MOVING BY PRESSING A, SO THERE'S NO RUSH TO START. THE RUDDER WILL NOT ACTUALLY MOVE EITHER UNTIL YOU LEAVE THE

GROUND, SO IF YOU WANT TO HEAD SOMEWHERE IMMEDIATELY UPON TAKEOFF YOU CAN PUSH THE STICK HARD TO ONE SIDE AS YOU ACCELERATE ALONG THE RUNWAY WITHOUT FEAR OF JUST TRUNDLING ONTO THE GRASS. THIS IS OFTEN THE



BEST WAY TO BEGIN THE METAL HORIZON MISSION (TEST 2 IN CLASS B) WHERE YOU ARE ASKED TO DESTROY ALL THE TARGETS AND LAND. THE FIRST TARGETS ARE VERY CLOSE TO THE END OF THE RUNWAY AND SO YOU CAN OFTEN OVERSHOOT THEM STRAIGHT AWAY, USING UP VALUABLE TIME HAVING TO FLY BACK TO TRY AGAIN.

WHenever you are playing a mission that requires you to

shoot something, either balloons, targets or Meca Hawk, it is advisable that you switch to the inside view (press R) to get the gyrocopter out of your field of vision while aiming. Because you have no sense of the size of your gyro when using the inside view you will probably find it much easier to make it through difficult spaces such as under bridges if you

switch to the external view. As for landing, you simply don't want to attempt it without being able to see the wheels, especially as landing impact is one of the areas you are being assessed on. A rough landing with any of the vehicles can mean anything from losing a few points for landing accuracy and landing impact to a bouncing spinning death.



down the Z button and the red frame appears. When you let go of the button, whatever was visible at that time within the red border will be on your film. You get six pictures per test.

Scoring is awarded on how close your pictures are to what the message at the beginning of the test said was your aim. The most difficult part of the Hang Gliding experience however is

landing the damn thing, and getting the perfect landing can be a real headache. More on this in our guide over the next few pages.

Control is as you would expect, but

you need to take care not to make the glider lose altitude too quickly, as you can't be saved unless you can get to



HANG GLIDER

THE MOST DIFFICULT PART OF FLYING THE HANG GLIDER IS GETTING A PERFECT LANDING. YOU WILL PROBABLY FIND YOU CAN DO THE REST OF THE MISSIONS FLAWLESSLY WITH PRACTICE, BEFORE YOU LEARN THE CORRECT METHOD OF LANDING. THIS CAN HAVE THE EFFECT OF KEEPING YOU STUCK IN A CERTAIN CLASS WHICH YOU SHOULDN'T BE IN ANYMORE, BECAUSE YOUR TOTAL SCORING OUT OF 100 CAN SUFFER THE PENALTIES OF A BAD LANDING AND HINDER YOUR PROMOTION EVEN IF THE REST OF THE TEST WAS DONE WITHOUT FAULT. GET IN AS LOW TO THE GROUND AS YOU POSSIBLY CAN, BUT FACING FORWARD SO THE GLIDER IS ALIGNED HORIZONTALLY WITH THE GROUND, AND COME IN AS SLOW AS YOU CAN OVER THE LANDING SPOT. JUST AS YOU BEGIN TO FLY OVER THE TARGET AREA, PRESS AND HOLD A, AND IF YOU WERE LOW ENOUGH YOU WILL GET A PERFECT LANDING.





the next warm updraft. Gently banking by just moving the Control Stick a little off center, and turning shallow is the way to do it.

WINTER BREEZE

The most challenging way to fly is with the Rocket Belt though. The control is like nothing you've ever experienced before, and you are

bound to knock against a few buildings until your confidence increases. Moving the control stick left or right causes your pilot to rotate in that direction, and moving it up or down tilts the twin rockets forward or back. There are similar tests to the other vehicles in that you sometimes have to manoeuvre through the usual rings, but things



TO GET A GOOD SHARP TURN IN THE GYROCOPTER WITHOUT HEADING OUT TO SEA TOO FAR, PRESS AND HOLD B AS YOU DIP THE NOSE AND TURN. THIS WAY YOU WON'T WASTE FUEL AND YOU'LL SAVE TIME!



SOMETIMES THE BEST WAY TO STAY IN THE AIR LONGER WHEN FLYING THE HANG GLIDER IS TO TAKE A BIG DIVE STRAIGHT DOWN, GAIN SPEED, AND HEAD BACK UP INTO THE AIR.

it's pretty, prolonged play

ROCKET BELT

TO BE HONEST, YOU'RE NOT GOING TO PICK UP THE NUANCES OF THE ROCKET BELT AS QUICKLY AS THE HANG GLIDER AND GYROCOPTER, BUT STICK WITH IT. IT'S IMPORTANT TO LEARN HOW TO INSTINCTIVELY SWITCH BETWEEN THE THREE TYPES OF POWER WHEN IT'S REQUIRED. USE THE Z BUTTON TO COME TO A HALT IF YOU'RE HEADED FOR A BUILDING OR MOUNTAIN SIDE TOO FAST, BUT DON'T RELY ON IT UNLESS YOU HAVE TO - IT BURNS FUEL AT AN OBSCENE RATE, MEANING YOU COULD BE LEFT QUITE LITERALLY HIGH AND DRY. THE B BUTTON IS VERY HANDY TOO, BEING A SOFTER, LESS FUEL CONSUMING VERSION OF THE FIERY A BUTTON TYPE OF PROPULSION. USE B TO FLOAT THROUGH TIGHT SPACES, AND THE A BUTTON FOR TRAVELLING LARGER DISTANCES OR TO PUSH YOU HIGH IN THE AIR IF YOUR GOING TO HIT THE GROUND AND LOSE POINTS.

ANOTHER TIP FOR SUCCESS IN THE ROCKET BELT STAGES IS TO CHANGE THE CAMERA ANGLES TO GET A BETTER IDEA OF HOW CLOSE YOU ARE TO CERTAIN RINGS OR HOVERING LANDING SPOTS. PRESS THE C UP BUTTON TWICE TO GET A VIEW WHICH IS ALMOST DIRECTLY LOOKING DOWN ON YOUR CHARACTER, AND YOU'LL FIND YOUR ACCURACY INCREASING FAIRLY SHARPLY IN THESE SITUATIONS.



MECA HAWK

AT TAKE-OFF, TRY TO KEEP FROM GOING TOO HIGH ON THE MECA HAWK LEVELS. AN ALTITUDE OF ABOUT 30 METERS (ABOVE THE GROUND, NOT SEA LEVEL) IS ABOUT PERFECT FOR YOUR ATTACK. IF YOU FLY IN TOO HIGH, PROBLEMS OCCUR WHEN YOU REACH MECA HIMSELF, LIKE YOU WILL BE FORCED TO POINT THE NOSE OF THE GYROCOPTER DOWN TOWARDS THE GROUND TO GET A DECENT SHOT AT HIM, MEANING YOU WILL BE CONSTANTLY RISKING A CRASH BECAUSE YOU ARE HURLING AT THE GROUND SO OFTEN. THE GYROCOPTER IS GENERALLY HAPPIER AND EASIER TO CONTROL WHEN IT'S LEVELLED OUT ANYWAY, SO BEAR THIS IN MIND. BECAUSE HE IS SO TALL, IF YOU FLY LEVEL AT AROUND 30 METERS ABOVE THE GROUND YOUR CROSSHAIR WILL BE OVER HIM WHEN YOU HOLD THE Z BUTTON, SO YOU NEEDN'T WORRY ABOUT HEIGHT, ONLY BANKING LEFT AND RIGHT TO GET HIM IN LINE. WHEN YOU THINK YOU HAVE A GOOD SHOT AT HIM, ALWAYS REMEMBER TO FIRE OFF TWO MISSILES AS QUICKLY



can get far more dangerous with the Rocket Belt. For a start, the rings will often be situated in more confined areas, like between the buildings of a city, and the odd controls don't make it easy to avoid touching the ground every once in a while, and so scraping two points each time off of your final score. You even end up having to navigate your way through

an underground tunnel that cuts through one of the islands, and it's the kind of journey that has your heart rate speeding and your hands sweating. On later levels you are required to push a huge ball around the scenery by bumping into it, trying to roll it towards the defined target elsewhere on the island, and for this you really need to master the quirky

controls and learn to hover without using up too much fuel.

BIRDMAN OF ALCATRAZ

The best asset which PilotWings 64 has is the immense freedom offered as you fly around these great landscapes, exploring the area for as long as there's fuel in the tank. A trip on the Little States island (a scaled down version of the USA as the name suggests) can keep you enthralled for long periods of time, buzzing such faithfully reproduced details as the Seattle Monument, the Statue of Liberty just off little New York, or the launching space shuttle at Cape Canaveral.

With moments of both total tranquility and frantic action, PilotWings 64 is an excellent game to accompany your new super console, and although it's pretty, prolonged playing has shown that it's not just a looker.

R⁶⁴



IF YOU FIND THE TIME, TAKE OUT SOME UNQUALIFIABLE FRUSTRATION BY ZIPPING OFF MISSILES AT QUAINT LITTLE CIVILIAN SETTINGS. A HEALTHY MIND IS IMPORTANT IN A PILOT, SO TAKE NOTE.



ON THE WAY TO PHOTOGRAPH THE SMOKING CHIMNEY WHILE FLYING THE HANG GLIDER, TRY NOT TO GET TOO CLOSE TO THE SMOKE - IT'S HOT! YOU DON'T WANT TO END UP BOILED IN THE BAG.

g has shown that it's not just a looker



AS POSSIBLE AFTER ONE ANOTHER. YOU'LL BE SURPRISED HOW MANY TIMES YOU CAN CATCH HIM TWICE USING THIS TECHNIQUE BEFORE HE YELLS AND RUNS AWAY. GETTING TWO SHOTS

IN ON A SINGLE FLYBY WILL GREATLY REDUCE THE AMOUNT OF TIME YOU HAVE TO SPEND IN THE AIR TOO, SO YOU CAN LAND MUCH SOONER AND PICK UP THOSE TIME POINTS! THE MOST LIKELY



WAY TO RAPIDLY SHOOT MECA TWICE OR MORE IS IF YOU MANAGE TO COME IN BEHIND HIM, BEARING IN MIND THAT PERFECT 30 METERS ALTITUDE, AND SHOOT HIM IN THE BACK. WHEN THE

FIRST SHOT HITS, HE'LL RAISE HIS ARMS AND RUN AWAY, BUT NORMALLY HE'LL RUN FORWARDS, SO THE SECOND MISSILE SHOULD CATCH HIM TOO BEFORE HE RUNS OUT OF RANGE.



64 THE BOTTOM LINE

Keys



Combos

None

Rating

Graphics



Audio



Gameplay



Lasting Challenge



Overall

89%

Summing up:

A GAME WITH FANTASTIC GAMEPLAY THAT IS BOUND TO BECOME A CLASSIC. PICK IT UP.

We say: Up, up and away!

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J LEAGUE PERF

Ninformation



8 MB



Publisher:
Developer:

Konami
Konami

Game Type:
Cart size:

Sport Sim
8MB

Release Date: Now [import]
Price: £100 [import]



The N⁶⁴'s debut **SOCCER** sim matches **GLORIOUS** graphics with **PELE-LIKE** skills

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\$64,000 Question

TO BE FAIR, THIS ISN'T THE SORT OF TECHNICALLY STUNNING 64-BIT TITLE TO MAKE OWNERS OF RIVAL MACHINES GREEN WITH ENVY. THE MOTION-CAPTURED PLAYERS AND 3-D VIEWS ARE PAR FOR COURSE IN NEXT-GEN SOCCER SIMS. INDEED KONAMI IS ALREADY BUSILY CONVERTING THE GAME FOR THE SONY PLAYSTATION, WHICH SHOULD PLAY IDENTICALLY, IF LACKING SOME OF THE N64'S GRAPHICAL DETAIL AND SMOOTHNESS.



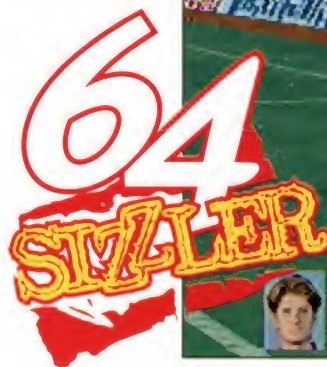
Football may be a funny old game, Saint, but it's also an essential genre for any new console to exploit – in both Europe and currently footy-mad Japan. Well, finally the N64 finally has the necessary balls! Those soccer supremos at Konami have taken the legendary playability of their Super NES blockbuster *International Superstar Soccer* and transplanted it, with extras and enhancements, into an polished polygon 3-D engine for the

N64. Undoubtedly the star of the last Shoshenkai show when previewed there last autumn, *J League Perfect Striker* has a strong claim to the accolade of best football game ever, combining the elusive twin towers of skilful gameplay and highly impressive visuals.

The latter are surely the most detailed and realistic of any soccer sim. Never mind motion-capturing the polygon players' countless varied

movements for supremely fluid animation – they've even done the same for their many authentic gestures. These include appealing for free kicks and penalties, helping a floored player up, squaring up to an opponent who's just fouled a team-mate, and raging at the ref after being booked. The substitutes even limber up before coming onto the field. Such incredible attention to detail really adds to the authentic big-match atmosphere, the 15 different goal celebrations proving particularly satisfying. The only aspects missing from the real sport are the ability to gob phlegm all over the pitch and make Nazi salutes to the crowd – probably a good thing then.

Great



AFTER A BLATANT FOUL ON THE GOALIE, THE SAN FRECCIE FORWARD IS DISMISSED BY THE STRICTEST OF THE THREE REFEREES IN THE GAME. NO WONDER HE'S WAVING HIS ARMS IN FRUSTRATION.



THE DEFENDERS LINE UP IN A WALL FOR THE FREE KICK. THIS IS AIMED BY ROTATING THE ARROW, SETTING THE POWER AND APPLYING AFTERTOUCH TO SWERVE THE SHOT.



AEROPLANE

AS POPULARISED BY JAN AAGE FJORTOFT, THE SCORER RUNS DOWN THE PITCH WITH ARMS HELD OUT, PRETENDING TO BE A PLANE.



HANDS UP

THERE ARE SOME SUBTLE VARIATIONS ON THIS ONE, INCLUDING BLOWING KISSES TO THE CROWD BEFORE RAISING ARMS ALOFT.



PICK UP BALL

WHEN THE TEAM ARE LOSING WITH LITTLE TIME LEFT IN THE MATCH, THE SCORER PICKS THE BALL OUT OF THE NET FOR A QUICK RESTART.



SIDE PRANCE

OBVIOUSLY RECREATING SOME BIZARRE TRAINING ROUTINE, THE SCORER PRANCES SIDWAYS DOWN THE TOUCHLINE.

CT STRIKER

Memory Options

MEMORY:

SAVE LEAGUE, TOURNAMENT AND SCENARIO, PLUS CUSTOM PLAYERS, FORMATIONS AND TEAMS.

CONTROLLER PAK:
NOTHING EXTRA



INSTANT REPLAY

Naturally, the 3-D graphics can be viewed from a choice of distances and vertical tilts. Although you can't rotate the pitch for an upfield view as in many next-generation soccer sims, it would have been detrimental to the skilful passing action anyway.

However, you can rotate the view to watch goals and interesting incidents on the instant replay, complete with slow-motion and freeze-frame facilities.

The sole graphical flaw is the slowdown in the action which sometimes occurs when the penalty area is packed with men, particularly in four-player mode. It's a minor and occasional problem, though, which fails to mar the scintillating gameplay.

Choosing from the selection of real J League teams it's possible to play an exhibition, league season, cup tournament or one of several scenarios (eg one down with a minute

to play). A whole netful of match options enable you to fine-tune the game. As well as toggling various rules, such as offside, on/off you can select from 16 stadiums and three different refs (including a card-happy one). A day or night game can also be chosen, along with weather conditions which do make a difference to the play: for instance, the players can slip on a snowy pitch when trying to turn quickly!

IN THE DUGOUT

Even more impressive is the tactical side of the game which features just about every formation and strategy any manager could dream of. You can

Bound for Europe

THE GREAT NEWS FOR ASPIRING EUROPEAN N64 OWNERS IS THAT WE'LL ONLY HAVE TO WAIT A COUPLE OF MONTHS AFTER THE MACHINE'S OFFICIAL LAUNCH FOR OUR OWN REVISED VERSION OF THE GAME. TITLED INTERNATIONAL SUPERSTAR SOCCER PRO, IT'LL PLAY IDENTICALLY BUT REPLACE THE JAPANESE VERSION'S J LEAGUE SETUP WITH INTERNATIONAL SIDES AND FICTIONAL TOURNAMENTS: A 36-TEAM LEAGUE AND WORLD CUP-STYLE COMPETITION. IT'LL ALSO FEATURE A FULL ENGLISH COMMENTARY INCLUDING WITTY ONE-LINERS AND CRIES OF "SCORCHIO!" AND "GOOOAAAAAAL!"

We say: Footy's coming home!

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even fiddle with individual player positions and defence/midfield/forward zones to create your own custom tactics which can be saved to Controller Pak, along with edited players and teams. Up to four strategies, such as offside trap and pressing game, can be allocated to buttons for instant activation during the match – so if you're one down with

ing, supremely playable and brilliant fun!



THE GOALIE MAKES A STUNNING SAVE, PARRYING THE BALL OUT – LUCKILY TO A NEARBY DEFENDER. ON THE HIGHEST OF FIVE SKILL SETTINGS, THESE KEEPERS TAKE SOME BEATING.



SWINGING ARMS

ORIGINATED BY BRAZILIAN BEBETO, THIS IS MEANT TO EMULATE ROCKING A BABY TO SLEEP. YOU'RE NOT HOLDING MY KID, MATE.



TWIN ROLL

THIS TIME THE SCORER IS JOINED BY A TEAMMATE FOR A SIMULTANEOUS FORWARD ROLL. I WOULDN'T TRY THIS ON A MUDDY PITCH.

Celebrate in Style

NOT CONTENT WITH THE TRADITIONAL HANDS UP OR SNOGGING TEAMMATES, THE PLAYERS IN PERFECT STRIKER EMULATE THEIR REAL-LIFE COUNTERPARTS WITH BIZARRE DISPLAYS OF JOY AFTER SCORING A GOAL. THERE ARE NO LESS THAN 15 DIFFERENT CELEBRATIONS TO ENJOY, CHOSEN AT RANDOM OR DEPENDING ON THE GAME SITUATION. HERE'S JUST A FEW...



THE MAIN STRATEGIC MENU LETS YOU MAKE SUBSTITUTIONS, SWITCH FORMATIONS, ALLOCATE STRATEGIES, ORGANISE MAN-TO-MAN MARKING AND MUCH MORE.



A Quick One-Two

● Although not as easy to perform as the through ball, the one-two function can be very effective and satisfying when pulled off. A quick double-pass, it's great for getting around stubborn defenders.

1. THE DEFENSIVE LINE IS HOLDING FIRM, SO THE FORWARD PASSES TO THE UNMARKED NUMBER 3.
2. HE AUTOMATICALLY FLICKS THE BALL FORWARD FOR THE ORIGINAL PLAYER TO RUN BACK ONTO.
3. RECEIVING THE BALL, HE'S WELL CLEAR OF THE DEFENDERS WITH ONLY THE KEEPER TO BEAT.

Oi! Keegan! No!

YOUR TEAM'S PERFORMANCE ON THE PITCH IS INFLUENCED CONSIDERABLY BY A WHOLE RANGE OF MANAGERIAL DECISIONS. IN ADDITION TO A HUGE SELECTION OF CUSTOMISABLE FORMATIONS, THERE ARE STRATEGIES FOR EVERY OCCASION, TACTICAL SUBSTITUTIONS, MAN-MARKING AND SPECIAL PLAYER ROLES.



A FREE KICK IS GIVEN AFTER AN OFFSIDE DECISION – YOU CAN TURN THIS RULE OFF.



THE KEEPER GUARDS THE NEAR POST AS AN OPPOSING STRIKER DRIBBLES INTO THE PENALTY AREA. SOMEONE BETTER MAKE A CHALLENGE SOON OR HE'LL HAVE A CLEAR SHOT AT GOAL.



LINE-UP

THE DEFAULT TEAM LINE-UP IS NOT NECESSARILY THE BEST. THE COLOURED FACE NEXT TO EACH PLAYER INDICATES HIS CURRENT FORM, WHILE THE BAR REPRESENTS STAMINA. IF EITHER IS LOW, IT'S PROBABLY A GOOD IDEA TO LEAVE HIM ON THE BENCH.



SUBSTITUTIONS

UP TO THREE SUBSTITUTIONS CAN BE MADE DURING A MATCH, WHILE THE BALL IS DEAD. YOU MAY WANT TO SUBSTITUTE A BOOKED OR TIRED MAN – OR BE FORCED TO REPLACE AN INJURED ONE. YOU CAN ALSO SWITCH PLAYERS AROUND IF ONE IS SENT OFF, SO A HOLE ISN'T LEFT IN THE DEFENCE.

a minute to play, you can easily switch to all-out attack without flicking through any menus. Individual players can also be assigned special roles,

such as sweeper and striker; or made to man-mark opposing star players. Strategic substitutions also prove vital as players become tired or are stretched off after a bad tackle.

Don't worry if you're not a tactical anorak, though, as the arcade-style gameplay is simplicity to get to grips with. The controls are surprisingly instinctive, despite the impressive number of skills which can be performed. You name it, these players can do it: intricate passing, powerful



THE PLAYERS CELEBRATE WITH SOME JUBILANT FANS AFTER ANOTHER GOAL. THERE ARE 15 DIFFERENT CELEBRATION ANIMATIONS TO ENJOY.



BARGE

NOT TO BE CONFUSED WITH THE LEGITIMATE BARGE TACKLE, THIS IS A BLATANT BODY-CHECK TO KNOCK AN OPPONENT OFF THE BALL. DEPENDING ON THE REFEREE, AND THE POSITION ON THE FIELD, IT CAN RESULT IN A YELLOW OR EVEN RED CARD, SO IS BEST KEPT AS A LAST RESORT.



CHIP

WITH DEFENDERS RARELY MISSING HEADERS, THE LONG BALL UP FRONT ISN'T THAT PRODUCTIVE. HOWEVER, A DEFT LITTLE CHIP HERE AND THERE CAN BE USEFUL. IN ADDITION, THE CHIP BUTTON AUTOMATICALLY RESULTS IN A GOAL-MOUTH CROSS FROM POSITIONS NEAR THE BY-LINE.



HEADER

THERE ARE THREE MAIN TYPES OF HEADER IN THE GAME: FLICK UPWARDS, NOD DOWNWARDS, AND POWER. IF THE BALL IS ONLY JUST WITHIN RANGE, THE PLAYER WILL ALSO DIVE FOR IT. THE HEADER CAN BE ACCURATELY DIRECTED WITH POWER INCREASED BY HOLDING THE BUTTON.



LIFT

NO, NOT SOMETHING THE STAR STRIKER GETS FROM HIS PAGE 3 GIRLFRIEND AFTER THE GAME! THE PLAYER IN POSSESSION CLEVERLY LIFTS THE BALL STRAIGHT UP INTO THE AIR WITH HIS LEG, THUS ENABLING HIM TO HEAD OR VOLLEY IT. A CHEEKY MOVE TO ANNOY OPPONENTS.

1 League Perfect Striker



FORMATIONS

THERE ARE 16 STANDARD FORMATIONS TO CHOOSE FROM, SO THERE SHOULD BE ONE TO SUIT YOUR STYLE OF PLAY. THEY RANGE FROM THE STANDARD 4-4-2, 5-3-2 AND 4-3-3, TO EXOTIC ONES LIKE 1-5-4 - BLIMEY, HAVEN'T THEY EVER HEARD OF DEFENCE?!

ZONE POSITIONING

ANY OF THE SET FORMATIONS CAN BE TWEAKED BY ALTERING THE DEFENSIVE, MIDFIELD AND FORWARD ZONES. SO IF YOU PREFER TO PLAY YOUR DEFENDERS DEEP TO BETTER GUARD THE GOAL-MOUTH, YOU CAN SIMPLY MOVE THEM FURTHER BACK ON THE PITCH MAP.

PLAYER POSITIONING

IN ADDITION TO MOVING THE ZONES, YOU CAN REPOSITION ANY INDIVIDUAL PLAYERS IN A FORMATION. FOR INSTANCE, YOU MAY WANT ONE CENTRAL MIDFIELDER TO STAY DEEP WHILE THE OTHER PUSHES FORWARD. CUSTOM FORMATIONS CAN BE SAVED TO CONTROLLER PAK.

STRATEGIES

EVEN WITH THE IDEAL FORMATION, YOU'LL NEED A RANGE OF SPECIAL TACTICS TO DEAL WITH DIFFERENT OPPONENTS AND MATCH SITUATIONS. UP TO FOUR OF THE EIGHT STRATEGIES CAN BE ASSIGNED TO BUTTONS FOR INSTANT ACTIVATION DURING PLAY.

shots, delicate chips, overhead kicks, shuffling dummies, heel flicks, and no less than three types of header. Aftertouch can also be applied to swerve shots and chips, although the effect is quite subtle. For once, decent one-two's are actually achievable in a football game, but the real star of the show is the through-ball facility, sending a defence-splitting pass for a forward to chase.



scored here. Although many come from rebounds - leading to exciting goal-mouth scrambles as the defenders frantically try to clear - you need to string decent moves together to create chances in the first place. This is particularly satisfying in multi-player mode, requiring a good deal of co-operation from team-mates; although switching of control between on-field players can be perilously confusing when defending, resulting in silly mistakes and accusations of bung-taking!

Great-looking, supremely playable and brilliant fun with a group of friends, *Perfect Striker* has already set a league-topping standard which subsequent soccer rivals will find very hard to emulate.



ANY BRAZILIAN WOULD BE PROUD OF THE BALL SKILLS IN THIS GAME. OVERHEAD KICKS ARE PARTICULARLY SPECTACULAR - AND THE ULTIMATE WAY OF SCORING A GOAL.

NOT PERFECT BUT...

The final result is a realistically varied game with no shortage of skilful play. Five levels of CPU intelligence provide plenty of challenge, along with the same number of keeper settings. There are no easy sure-fire 'bug' goals

Silky Skills

One of the game's most impressive aspects is the number of ball skills at your disposal. Here are just some of the ones you'll need in order to score.



OVERHEAD

WHEN TRYING TO HEAD A BALL IN THE AIR, THIS IS ACTIVATED INSTEAD WHEN THE FORWARD'S GOT HIS BACK TO GOAL, WHEREUPON HE SWINGS HIS LEGS SKYWARDS. IT'S NOT THAT EASY TO SCORE WITH, HOWEVER, AND CAN BE DEAD EMBARRASSING IF YOU MISS THE BALL ALTOGETHER!



SHUFFLE

THIS NIFTY MOVE IS GREAT FOR FOOLING DEFENDERS, PARTICULARLY JUST BEFORE TRYING TO RUN STRAIGHT PAST THEM. TAPPING THE DASH BUTTON MAKES THE PLAYER IN POSSESSION SHUFFLE HIS FEET OVER THE BALL A COUPLE OF TIMES. FLASHY STUFF.



SHOT

ALTHOUGH PRESSING THE SHOOT BUTTON AUTOMATICALLY HOOFS THE BALL TOWARDS GOAL (EVEN IF YOU'RE SLIDING BACKWARDS!), YOU'LL NEED TO ALTER THE DIRECTION TO SWERVE IT PAST THE KEEPER. THE POWER DEPENDS ON HOW LONG YOU HOLD THE BUTTON.



SLIDE

AN ALTERNATIVE TO THE STANDARD BARGE TACKLE, THIS CAN RESULT IN A FOUL IF MISTIMED OR DONE FROM BEHIND - THUS IT'S NOT ADVISABLE IN YOUR OWN PENALTY AREA. YOU CAN ALSO SLIDE FOR A LOOSE BALL TO INTERCEPT PASSES AND EVEN SCORE GOALS.



THE PLAYERS GO BANANAS AFTER ANOTHER SUPERB GOAL. THANKFULLY THE REF NEVER BOOKS ANYONE FOR OVER-CELEBRATING, OTHERWISE THEY'D ALL BE OFF!



Playing it Through

● One of the most useful facilities in the game is the through ball. Instead of passing straight to a team-mate, the ball is sent ahead of him to chase. If timed well this can split the defence, but you've got to watch out for offside.

1. ABOUT TO BE TACKLED BY AN OPPONENT, THE PLAYER PASSES TO A TEAM-MATE RUNNING FORWARD.
2. THE BALL IS DELIVERED FAR ENOUGH AHEAD FOR THE RECIPIENT TO KEEP RUNNING ONTO IT.
3. COLLECTING THE PASS, HE'S ALREADY PAST ANOTHER OPPONENT AND CAN GALLOP INTO OPEN SPACE.



ONE AND ONE WITH THE KEEPER, HE SLOTS IT CALMLY INTO THE CORNER. IT'S ALSO POSSIBLE TO GO ROUND THE GOALIE OR, TO BE REALLY FLASHY, FLICK IT RIGHT OVER HIS HEAD.



(ABOVE) A DEFENDER PANICS AND HOOFS IT INTO THE STAND. (BELOW) CORNER KICKS CAN BE IN-OR OUT-SWINGERS.



THERE ARE OFTEN FRANTIC GOAL-MOUTH SCRAMBLES AS PLAYERS PACK THE PENALTY AREA, PARTICULARLY AFTER SHOT REBOUNDS. UNFORTUNATELY, THERE IS ALSO THE OCCASIONAL SLOWDOWN IN THE GRAPHICS WHEN THIS HAPPENS.



THERE ARE A LARGE RANGE OF FORMATIONS TO SUIT EVERY PLAYING STYLE. THESE CAN ALSO BE CUSTOMISED BY MOVING PLAYERS AROUND AND THEN SAVED TO CONTROLLER PAK.

64 THE BOTTOM LINE

Keys



L: Activate Strategy

R: Change player

B: Shoot

B: Shoot

Yellow Up: Through Ball - Yellow Right: One-Two - Yellow Down: Dash/Shuffle - Yellow Left: Chip/Slide-Tackle

+: Not used

Z: Not used

Combos

A+B: Push
L + U/R/D/L: Activate any of four strategies

Rating

Graphics



Audio



Gameplay



Lasting Challenge



Overall

91%

Summing up:
THE MOST PLAYABLE FOOTBALL GAME AROUND. WELL WORTH SWAPPING THAT BROWN ENVELOPE FOR.

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DRAMATIC INTRO SEQUENCES LOOK LIKE FMV, BUT ARE ACTUALLY RENDERED ON THE FLY USING IN-GAME GRAPHICS. HERE WE SEE THE HEAVY-WEIGHT DAVE MARINER.



AYUMI CUTS INSIDE A COMPETITOR ON THE SUNNY BEACH COURSE. ALTHOUGH THERE'S ONLY FOUR COMPETITORS, THEY'RE BOTH SMART AND VERY AGGRESSIVE!



AYUMI SCOOTS UP A RAMP DURING ONE OF THE INTRO SEQUENCES, DEMONSTRATING HOW WELL THE GRAPHICS HOLD UP IN CLOSE-UPS NEVER NEEDED IN-GAME.



SUNLIGHT DAZZLES THE CAMERA ON AN INTRO JUMP. SIMILAR EFFECTS REOCCUR IN ONE PLAYER MODE, WITH SUNSET BAY BEING THE MOST DRAMATIC EXAMPLE.

WAVE R

Ninformation



Publisher:
Developer:

Nintendo
In-house

Game Type: 3-D platform
Cart size: 12MB

Game Type: 3-D platform
Cart size: 12MBit



Simply **IMPOSSIBLE** on 32bit, unbelievably **AWESOME** on Nintendo⁶⁴!

64 STIZZLER

\$64,000 Question

- ONLY THE N64 PROVIDES ENOUGH POLYGONS AND COLOUR DEPTH FOR WATER TO LOOK THIS GOOD AND BE TRULY INTERACTIVE DURING PLAY.
- LIGHTING EFFECTS ARE (LITERALLY) DAZZLING AND AGAIN EMPHASISE THE N64'S SUPERIOR ARCHITECTURE.
- SUCH STUNNING GRAPHICS ARE AMAZING IN ONE PLAYER MODE, BUT PROVIDING THE SAME EXPERIENCE TWICE OVER IN SPLIT-SCREEN MODE IS MIND-BLOWING.



IMAGINE A GAME WHERE YOU start racing into a wall of mist, flitting across the water as a flock of ducks fly overhead, the beat of their wings slightly muffled by the fog. As you race on, the fog slowly burns away so you can see reflections rippling in the calm water.

Other riders hustle around you, and at a vital moment you're pushed off course and into a wooden post. Your rider is hurled backwards, your jetski shoots vertically upwards, spinning like a top. A moment later, your rider reappears, shakes her head and pulls herself back on-board. The engine's pitch changes as a fine spray rises about the jetski's hull, while your rider bobs and dips according to every movement, every wave.

Describing *Wave Race 64* is like writing a game novella – one with all those arty, realistic touches which writers love to do but you just know won't be in the game. Things like schools of fish darting under the water. Like sunlight flaring across your visor and blanking your view. Things which only Nintendo would dream of doing, and only the N64 could handle.

The N64's first racing game is the

most innovative in years and arguably the finest to date. A videogame landmark, it seamlessly combines astonishing graphical originality with innovative design and fiendishly addictive gameplay. The game begins with a high, angled camera pan over speeding jetskis. The fluid realism of the ocean is stunning, an undulating cascade of transparency and reflection effects well beyond anything yet seen in the arcades. The jetskis are brightly texture-mapped, as are their riders which, although a little blocky, are superbly animated – heightening the sense of speed and drama.

Background graphics begin with a small island, but subsequent levels prove the N64's ability to handle far

more complex scenes. A neon-lit city at night, a supertanker and some icebergs provide interesting later challenges. Nevertheless, it's the water which is the main star, effortlessly varying between a calm, gentle swell to huge, stormy waves that make steering a real struggle.



STORMY WEATHER

On most race-games, winning is principally a case of braking as late as possible into a corner, and stomping on the accelerator a few milli-seconds later. Apart from overtaking, the racing line is identical from lap to lap. With *Wave Race 64*, the 'track' is never the same and you're constantly adjusting your line to the waves. This is obviously exaggerated with stormy conditions, but even calm conditions



YOU'VE GOT TO ADMIT, THE DEPTH OF COLOUR COUPLED WITH THE ANTI-ALIASED TEXTURES MAKE *Wave Race 64* ONE OF THE MOST VISUALLY STUNNING GAMES EVER.



REACHING THOSE BUOYS CAN BE A REAL CHALLENGE, ESPECIALLY WHEN THE ROUGH WAVES CATAPULT YOU INTO THE AIR AT THE WRONG MOMENT.

ACE 64

require close attention – especially when a gentle swell can usefully lift your jetbike over a line of mines!

The variability of the sea is cleverly combined with how buoys are used to outline the course. Basically, each buoy you pass correctly gives you a speed-up (to a maximum of five). Go around a buoy on the wrong side, however and you lose all power-ups, plus one of five 'lives'. This deepens the tactical element since it opens up the possibility of short-cuts,

particularly on the final approach to the finishing line. It also provides a fair penalty system for when stormy weather pushes inexperienced players off track.

Basic controls are surprisingly simple: 'A' provides power, and the analogue stick controls both direction and your biker's stance. Pushing the down-right diagonal has your biker crouching right, dramatically tightening the turning circle). There's no brake and it's worth knowing that

steering is directly related to power – ease off the accelerator and your jetski turns like a supertanker! 'R' and 'B' can 'dampen waves' and 'slide on water' respectively, but these are subtle effects which most people won't need initially. The overall feel is extremely simple and direct, a perfect interface between jetski and wallowing waves. A few laps get you acclimatised...and addicted.

CHAMPION, SIMPLY CHAMPION

As you'd expect, there's a choice of four jetski/riders ranging from the nimble Ayumi Steward (the sole female) to Dave Mariner who boasts a high top speed at the price of handling. These jetskis can be further refined via customisable options (handling, engine and grip). The maximum number of jetskis is just four which, although initially disappointing, turns out to be quite sufficient. The AI of the riders is considerable, including some very aggressive moves when overtaking. Realism is further emphasised by varying performance: rather than lapping like robots, they behave differently for each lap and can make mistakes just like human competitors. This means you should never give up, particularly when an extra point or two can be vital later on.

Winning in each of the four Championship Modes isn't hugely difficult, but that's far from the whole story. A split-screen two player mode has almost infinite replay value.

Widescreen Wave Race

Wave Race's EXCEPTIONAL GRAPHICS PUSH EVEN THE N64'S CAPABILITIES SO THE NTSC VERSION REDUCED THE SCREEN SIZE VIA A STYLISH WIDESCREEN MODE.



Memory Options



MEMORY:

TOP THREE RACE TIMES AND BEST SINGLE LAP TIME ARE SAVED FOR EACH CIRCUIT (EXCEPT IN REVERSE MODE, WHERE IT'S JUST ONE BEST RACE TIME AND ONE BEST SINGLE LAP TIME RECORDED). THE BEST THREE STUNT MODE SCORES ARE ALSO SAVED FOR EACH TRACK.

CONTROLLER PAK:

THIS ALLOWS PLAYERS TO SAVE MORE CUSTOM JETBIKE SETTINGS, AS WELL AS OFFERING THE OPTION TO UNIFY YOUR BEST TIMES WITH A FRIEND'S.



A BEAUTIFULLY RENDERED HELICOPTER SWOOPS LOW OVER THE PORT BLUE COURSE, AN EXCEPTIONALLY STORMY AND DEMANDING CHALLENGE WITH A NARROW TUNNEL COMING UP ON THE RIGHT.

Although there's no computer players in this mode you can select any track in any skill level which you've reached in Championship mode. That's a grand total of 29 track permutations! Even further lastability is provided by Stunt Mode which is basically a whole new game in its own right.

THREE OUT OF THREE

Overall, *Wave Race 64* has turned out to be a dark horse of Grand National-winning quality. The stunning graphics, immaculate playability and entirely original handling make for a game like no other. As much as for *Super Mario 64* or *Mario Kart 64*, *Wave Race 64* alone justifies the cost of the N64.

Course for Celebration

Unlike *Mario Kart 64*, *Wave Race* provides a strict Championship Mode which holds back two complete courses until players have earned them. There are six courses initially, but if you beat these in Normal Championship Mode an extra track is added for Hard Championship Mode. Beat those and you get one more track, making a total of eight for the Expert Championship. Place first in this and the Reverse Championship appears. Further lastability is provided by the way course layouts vary depending on the skill level and, for some courses, even vary from lap to lap.

The game awards seven points for a win, four points for second, two for third place and one for fourth. Each track has a minimum points requirement, so if you get a few first places, you need not even finish on a later track to progress. This lessens the chance of getting bogged down on a single track, while retaining a reasonable overall difficulty level.



SUPERB CHARACTER ANIMATION EVEN EXTENDS TO A PONY-TAIL FLOUNCING, JETSKI-PUNCHING SULK IF AYUMI FAILS TO QUALIFY FOR THE NEXT COURSE.

DOLPHIN PARK



This course only features in the Championship Mode as a warm-up area – players can follow a dolphin around various obstacles to become accustomed to their jetski's handling. It also offers a guide to all the controls and stunts via scrolling text messages at the bottom of the screen. In Stunt Mode, you can score points here however.



SCROLLING TEXT, AND A PLAYFUL DOLPHIN ENCOURAGE NOVICES TO GET TO GRIP WITH BASIC CONTROLS AS WELL AS ADVANCED STUNTS IN DOLPHIN PARK.



IT'S POSSIBLE TO JETSKI THROUGH RINGS WHILE DOING A HANDSTAND, AND IS GOOD PRACTICE FOR USING THE STUNT TO MOCK FRIENDS IN TWO PLAYER MODE.

SUNNY BEACH



The first proper course couldn't be simpler: an elongated oval stretched around a small island. On the first Normal Championships, even the buoys are simply arranged. For beginners it's a valuable introduction to racing technique, for experts it's a ferocious speed trial where only near-perfection (or luck) will beat Dave Mariner.

Tips: To win, you must take the corners tighter than the computer players dare – cut in tight enough to practically brush the fence posts, but don't forget your exit angle must be in line with the next buoy.



CUTTING CORNERS AS TIGHT AS POSSIBLE IS THE KEY TO VICTORY ON SUNNY BEACH.

SUNSET BAY



Rougher weather conditions combine superbly moody, orange-drenched lighting to present players with a tougher challenge. There's a fun leap followed by a sharp turn and buoys arranged for slaloming. As difficulty rises, so do the number of buoys and



SUNSET BAY BOASTS SOME OF THE GAME'S MOST STUNNING LIGHTING EFFECTS.

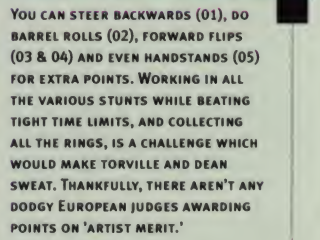
Stunt Mode

EACH OF THE EIGHT MAIN TRACKS, PLUS THE PRACTICE TRACK, HAS A STUNT VERSION. IN THIS MODE, DOZENS OF RINGS PROVIDE AN OPTIMUM COURSE WITH THE POINT SCORE INCREASING FOR EACH RING THE PLAYERS DRIVES THROUGH: 50 POINTS FOR THE FIRST RING, 100 POINTS FOR THE SECOND, 150 POINTS FOR THE THIRD ETC. MISS ONE RING, AND THE SCORING RESETS SO YOU ONLY GET 50 POINTS FOR THE NEXT RING. THE RINGS ALONE ARE A TOUGH CHALLENGE, BUT THERE'S ALSO SEVEN STUNTS – SUCH AS HANDSTANDS, BARREL-ROLLS AND UNDERWATER DIVES, EACH WITH A SPECIFIC POINTS SCORE. TO SCORE HIGHLY, YOU MUST PERFORM ALL THESE STUNTS ON A TRACK, WHILE SIMULTANEOUSLY MAXXING OUT ON THE RINGS. EVEN MORE POINTS CAN BE EARNED BY COMBO STUNT MOVES. THERE'S ALSO A STRICT TIME LIMIT FOR EACH TRACK SECTION, WITH BONUS POINTS FOR TIME REMAINING WHEN YOU CROSS THE LINE.

ACHIEVING MAXIMUM POINTS FOR A TRACK IS A LOT MORE DEMANDING THAN WINNING THE REVERSE MODE CHAMPIONSHIP, AND ADDS CONSIDERABLY TO THE GAME'S LASTABILITY. EVEN BETTER, YOU CAN USE THE STUNT MOVES IN THE OTHER GAME MODES. THE UNDERWATER 'SUBMARINE' DIVE IS VITAL FOR THE TWILIGHT CITY TRACK. BEST OF ALL, WHEN YOU'RE IN THE LEAD IN VERSUS MODE YOU CAN PULL OFF HANDSTANDS TO TRULY HUMILIATE YOUR OPPONENT. TOP FUN!



RINGS ARE OFTEN TRICKILY LOCATED!



YOU CAN STEER BACKWARDS (01), DO BARREL ROLLS (02), FORWARD FLIPS (03 & 04) AND EVEN HANDSTANDS (05) FOR EXTRA POINTS. WORKING IN ALL THE VARIOUS STUNTS WHILE BEATING TIGHT TIME LIMITS, AND COLLECTING ALL THE RINGS, IS A CHALLENGE WHICH WOULD MAKE TORVILLE AND DEAN SWEAT. THANKFULLY, THERE AREN'T ANY DODGY EUROPEAN JUDGES AWARDED POINTS ON 'ARTIST MERIT.'

DRAKE LAKE



Although the plan view suggest a simple diamond course, the closing stretch runs straight through several wooden posts. It takes a steady nerve to slalom through and, of course, as the difficulty

increases so does the number of posts and buoys...

TIPS: On Normal setting, getting through the posts is simply a matter of spotting the straight-line path through and sticking to it. Even on harder settings, the trick is more seeing the racing line than any complicated manoeuvres: don't panic!



ONCE THE FOG CLEARS, NAVIGATING THESE FENCE POSTS BECOMES A LOT EASIER. THERE'S NOTHING BETTER THAN SPEEDING THROUGH HERE AS COMPETITORS CRASH ALL AROUND.



ON THE LAST LAP, YOU CAN REALLY APPRECIATE THE MIRROR EFFECTS GENTLY RIPPLING IN THE WATER NOW THE FOG'S BURNT AWAY COMPLETELY.

sharpness of the turns.

TIPS: Don't wimp out, angle the jump so you practically land on the next buoy for the best possible racing line. On the final turn, ignore the buoys and go straight forward along the edge of the mine field. You'll run alongside the finishing line and cut out an entire turn!



JUMP TOO WIDE OF THE BUOY AND YOU'LL LOSE INVALUABLE SECONDS.

MARINE FORTRESS



Dark overcast skies set the scene for the most storm-tossed course of all. The opening straight meets a long stone ridge: cautious players go round it, braver souls



AYUMI GAMBLES ON A HIGH WAVE AND SUCCESSFULLY LEAPS THE STONE RIDGE, STARTLING SOME WINDMILLING SEAGULLS.

hope for a wave to lift them over. The next section features scattered garbage, again dividing players into the sensible and foolhardy. On Hard level, a rusty gate lifts to reveal a shortcut through the fortress which is so narrow, with so much floating rubbish, many players might initially



AN IRON GATE OPENS TO REVEAL A SHORTCUT THROUGH THE FORTRESS. THE RUSTY SOUND EFFECTS ARE EXCELLENT.

prefer the long way round!

TIPS: The water will lift you over the stone ridge 75% of the time, so use it to get in front but be more careful in the lead. The garbage is much harder to read and is best avoided, unless you're way behind.



CROWDS LOOK ON AS AYUMI IS TOSSED ABOUT ON THE GAME'S MOST STORMY COURSE - WATCH OUT FOR THE CRATES!



SIMPLY BALANCING ON THE NOSE OF YOUR CONSTANTLY BOBBING JETSKI IS EASY-PEASY...



...REAL PLAYERS WILL FOLLOW UP WITH A BACKFLIP SOMERSAULT...



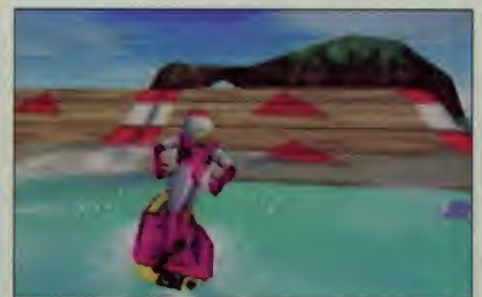
...AND THEN LAND BACK ON THEIR FEET WITH THE ENGINE ALREADY REVVING UP FOR THE NEXT STUNT.



THE SUBMERGED DIVE DOESN'T LOOK AS DRAMATIC AS THE BACKFLIP SOMERSAULT...



...BUT IS INVALUABLE FOR NIPPING UNDER OBSTACLES ON TWILIGHT CITY AND SOUTHERN ISLAND...



...DO IT RIGHT AND YOU POP UP HAVING SAVED VALUABLE SECONDS ON YOUR RACE OR STUNT CHALLENGE.



Two Player Mode

ALTHOUGH THIS MODE OMITTS THE COMPUTER PLAYERS, GRAPHICAL DIFFERENCES FROM ONE PLAYER MODE ARE SURPRISING FEW AND UNNOTICEABLE IN COMPETITIVE PLAY. THE OPENNESS OF THE COURSES PROVIDES A VERY RICH, TACTICAL ELEMENT WITH PLAYERS CONSTANTLY REFINING THEIR ROUTES TO SHAVE SECONDS HERE AND THERE. A TOTAL OF 29 TRACK PERMUTATIONS, PLUS FOUR RIDERS TO CHOOSE FROM AND CUSTOMISABLE JETSKIS, PROVIDES MASSIVE LASTABILITY.



Drake Lake provides one of the sternest tests of two player competitiveness. Here we see Player One mess up his slalom through the wooden posts – but with Player Two only just crossing the start/finish lap (5.1 seconds behind), victory is still in sight. Superb win/loss animations intensify the just-one-more-go-you-absolute-got appeal. Twilight City's mines provide plenty of fun, particularly in reverse mode. Port Blue sees Ayumi and Mariner collide, each trying to push the other off course. If you switch on the catch-up feature even players of different skills can enjoy close competition.

PORT BLUE



A beautifully detailed helicopter plays

homage to Namco's *Ridge Racer*, hovering over a course which, all by itself, comprehensively trounces the PlayStation's graphics demo for lasting challenge. On Normal Setting, the track is a relatively simple voyage around a supertanker and through a wide corridor running into the port. On Hard, a second, faster but extremely narrow route is offered through the port. On Expert, the easy route is removed and the buoys demand incredibly tight turns even on the open sea. Reverse mode is perhaps the ultimate nightmare, giving plenty of opportunity for players to admire the perfectly sampled sound of jetskis clanging into metal walls again and again.

TIPS: Bend those knees! The tunnel shortcut is vital for success on any level other than Normal. To get through, you must put your rider into a crouch and anticipate turns before you get to them. Pay attention to the warning arrows (except on Reverse Mode!).



SUDDENLY, THE STUNNING HELICOPTER WHICH OPENED *RIDGE RACER* LOOKS RATHER CRUDE. THE SMOOTH CONTOURS AND SUBTLE COLOUR GRADUATIONS ARE HALLMARKS OF THE N64'S HARDWARE.



MIYAMOTO'S WISDOM IN DUMPING JETBOATS IN FAVOUR OF JETSKIS IS DEMONSTRATED HERE. BY PUSHING DOWN-RIGHT YOU CAN VISIBLY MAKE YOUR PLAYER CROUCH, SHARPLY REDUCING THE TURNING CIRCLE SO YOU CAN AVOID THE WALLS.

TWILIGHT CITY



This graphic tour de force first comes into play on Hard level. Black water

bleeds neon reflections in a stunning, almost surreal landscape which never, ever slows down. In terms of gameplay, all the mines, tunnels and tight corners make this a real test of precision control. The opening ski-jump demands a underwater dive and really gets the hands sweating. All the jumps mean the track plays dramatically different in reverse mode, forcing players to slalom around sections they previously effortlessly leapt over. Although it makes a highly entertaining and demanding change, most people will be glad the majority of courses are less claustrophobic.

TIPS: When there's a choice between a flamboyant jump and threading your way through bobbing mines, go for the latter. Do it right, and you'll be able to keep accelerating rather than losing speed on the jump.



A SUBMERGED DIVE IS VITAL FOR THIS OPENING STRAIGHT.

GLACIER COAST



This course first appears on Expert level and huge chunks of ice make it

by far the most demanding. Bobbing ice blocks provide the simplest obstacles (shattering upon impact), while bigger structures provide leaps and demanding slippery corners. Trickiest of all are semi-submerged ice floes which capsize players who misjudge their contours. Slaloming around objects you can barely see is a thrilling test of any player's mettle!

TIPS: On the huge ice sheet,



THIS LONG STRAIGHT SECTION, RUNNING ALONGSIDE A SUPERTANKER, IS THE ONE RELATIVELY EASY BIT ON THE WHOLE COURSE. BUT EVEN THIS GETS NASTY IN REVERSE MODE WHERE A NEW BUOY LAYOUT DEMANDS SOME MURDEROUSLY TIGHT DOG-LEG TURNS.

The split-screen two player



AYUMI GOES DOWN ON HER KNEES TO OUTCORNER A RIVAL. THERE'S NOTHING MORE SATISFYING, OR TOUGHER, THAN OVERTAKING IN THE TUNNEL.



WAVE RACE LEAVES YOU IN NO DOUBT AS TO YOUR POSITION AND WHO'S IN FRONT AND BEHIND YOU IN EACH RACE THANKS TO THE MULTIPLE DISPLAYS AND ICONS.

Wave Race⁶⁴



NEON LIGHTING AND MIRROR EFFECTS COMBINE TO STUNNING EFFECT.

attempting any sort of sharp turn is disastrous. Instead, make your turn before the ice and skid across in a straight line. As before, avoid unnecessary jumps.



MIYAMOTO WANTS PENGUINS TO BE IN EVERY N64 GAME HE OVERSEES. FORTUNATELY, THESE ONES AREN'T AS CRAZY AS THOSE IN MARIO KART 64!



A SUNKEN SHIP STRANGELY FAMILIAR TO MARIO 64 FANS RISES ONCE MORE, PROVIDING A FUN OBSTACLE ON THE SECOND AND THIRD LAPS.



MIS-TIME YOUR JUMP AND YOU COULD LAND ON THE SHIP ITSELF. GETTING OFF THE GENTLY SWAYING BOAT WILL COST YOU TIME AND MAYBE A RACE POSITION.



DAVE MARINER STREAKS OFF TO SET A BLISTERING PACE ON THE FIRST LAP. IF HE DOESN'T MAKE A MISTAKE, HE'LL BE DIFFICULT TO CATCH.

SOUTHERN ISLAND



Whatever the Championship levels, this course always provides the final race. The first lap is at high tide, letting you cruise over a sunken ship. But on the next lap, the tide is low with the ship provide a crucial jump. Complex and fast, this is a fitting conclusion to any Championship.

TIPS: On the first lap, using the ramp for a submerged dive will cut out a long banking turn. It's a tricky move but will give you a valuable few seconds advantage.



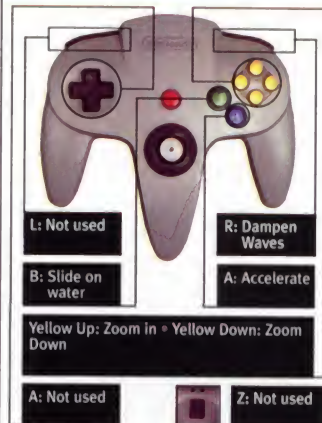
VICTORY! QUALIFYING BRINGS AN ECSTATIC RESPONSE FROM YOUR CHARACTER, ACCOMPANIED BY NEW MUSIC AND PRAISE FROM THE RACE COMMENTATOR.



THE AWARDS CEREMONY GOES ON A LITTLE LONGER EACH TIME YOU MOVE UP A SKILL LEVEL. FAT BOY MARINER HAS COME THIRD, BUT IS ARGUABLY THE TOUGHEST TO BEAT.

64 THE BOTTOM LINE magazine

Keys



Combos

See pages 44-45 for just some of the Stunts skillful players can pull off with practice.

Rating

Graphics



Audio



Gameplay



Lasting Challenge



Overall

94%

Summing up:

ONE OF THE MOST INNOVATIVE AND GRAPHICALLY ASTONISHING RACE GAMES IN YEARS - SINKS 32-BIT GAMES WITHOUT A TRACE!

We say: You can't buy better!

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COMPUTER EXCHANGE

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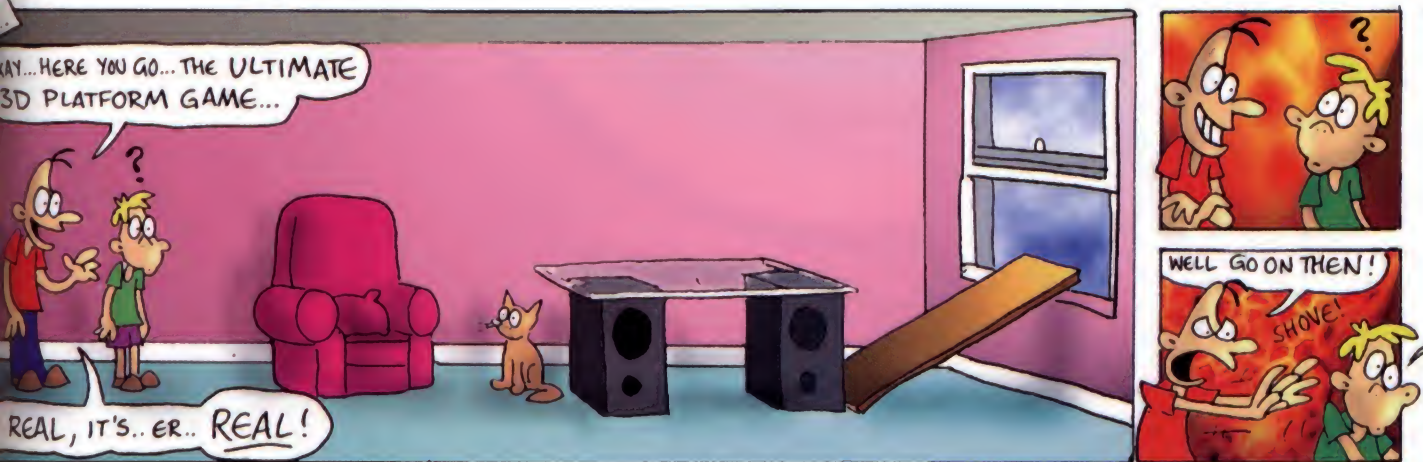
CAN I HAVE A GO?

NO



CHARLIE BROOKER





WHILE HE'S HURTLING HARD THE COLD, HARD, FORGIVING TARMAC, I TELL YOU ALL ABOUT THE PLACE I GOT MY NINTENDO 64 FROM..

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WHAMM!

Ninformation



12 MB



Publisher:
Developer:

Nintendo
LucasArts

Game Type: 3D platform
Cart size: 12MB

Release Date: Out Now
Price: £59.99 [uk]



STAR WARS:

SHADOWS

The Force is **STRONG** in this one...



FROM THE BREATH-TAKING opening battle of Hoth, with your powering Snowspeeder whipping between the legs of AT-AT walkers, buffeted by Imperial fire, *Shadows of the Empire* appears almost revelatory in its aesthetic glory. Make no mistake, this is a game designed to 'wow' a generation with its sizzling visuals. LucasArts has wisely rejected the sim pretensions of *X-Wing* and *TIE-Fighter* in favour of a distinctly Nintendo-esque experience designed for the young at heart. This is no kiddies adventure though, and like *Mario 64*, the term 'interactive movie' is equally applicable. Although *Shadows Of The Empire* is unquestionably flawed in comparison to the 64's truest killer app, its

ambitious and frequently stunning glories ensure its status as a genuine next generation game, and unquestionably the most satisfying and ambitious tie-in ever delivered.

This is the closest you'll get to living and breathing the atmosphere of *Star Wars*, so much so that it's akin to sitting back on a theme park movie ride, except in *Shadows*, you're not on rails, but in a war zone. Before you've even adjusted to the sledgehammer ferocity of the Hoth battle,

Memory Options

MEMORY:
SAVE SLOTS/MENU
OPTIONS.
CONTROLLER PAK:
N/A



THE STUNNING BATTLE OF HOTH WHICH OPENS *SHADOWS* PROVIDES ARGUABLY ITS FINEST MOMENT. CIRCLING AT-ATs TO ENTANGLE THEIR LEGS IS ENORMOUS FUN, BUT INCREDIBLY TRICKY.



IG-88, WHO MADE BUT A FLEETING APPEARANCE IN *THE EMPIRE STRIKES BACK*, STARS IN HIS OWN CHAPTER OF *SHADOWS*, AND PROVES HIMSELF A WORTHY FOE.



THIS IS WHAT IT'S ALL ABOUT. ALL YOUR FAVOURITE *STAR WARS* PROPS AND MOVIES RENDERED IN GORGEOUS REAL TIME 3-D. THE FALCONS' ESCAPE FROM HOTH IS FAB.

cut-away animated comic strips flash the unrolling narrative and push you into the next chapter. *Shadows* greatest trick is to never let you catch up...

SIZE MATTERS

The camera rushes through an ice encrusted hanger scattered with snowspeeders, and you receive your introduction to alter-ego Dash Rendar.

\$64,000 Question

CUTTING EDGE GRAPHICS AND MASSES OF VARIETY MARK THIS AS THE GREATEST *STAR WARS* VIDEOGAME EVER! MAKE NO MISTAKE, NO OTHER CONSOLE COULD DREAM OF DELIVERING THE *STAR WARS* EXPERIENCE TO YOUR HOME AS CONVINCINGLY AS THIS STUNNING PACKAGE. ONCE YOU'VE SEEN *SHADOWS*, THERE'S NO GOING BACK...

This is the closest you'll get to living an



Shadows of the Empire

THE EMPIRE



Dash Rendar = Fast Rendering?

AT 27, JON KNOLES HAD WORKED ON OVER TWO-DOZEN titles for LucasArts Entertainments Co., cutting his teeth on the hugely successful Super NES Star Wars trilogy, primarily as a character designer and artist, then taking more senior roles for X-Wing and Rebel Assault. For Rebel Assault II, his vastly improved level design earned him the 'Yoda' job of the company – lead artist and conceptualist of the Shadows game, under project leader Mark Haigh-Hutchinson. Throwing himself into the job with ceaseless enthusiasm, Knoles delivered a brief but thorough outline, proposing an ambitious multi-genre scattershot approach with casual disregard for the work he was setting himself up for.

Knoles suggested that the game be set between Empire and Jedi, confident that this emotionally charged period offered the most freedom for playing with Lucas's story arc, and after brainstorming with Steve Perry, who would novelise the book, Dark Horse comics and the Lucasfilm Mafiosi, principally Lucasfilm's vice-president in charge of licensing, Howard Roffman, and their publishing director, Lucy Wilson, Knoles and Perry banged out the final outline for the game, which was to change almost daily, as the many related franchise developers struggled to keep their products in sync with each other. The grand concept, that each medium would focus on a different facet of the overall story (see TELLING LIES boxout) led to innumerable complications, but Knoles struggled with the daily faxes and pushed his team to deliver what had been promised – a true, next generation game, which as well as delivering an original Star Wars tale to a new (and old) audience.

Despite the ambitious, multi-genre format of the project, Knoles considered his varied tutelage for the company an invaluable asset. "We're combining the kind of enemies I did for the Super Nintendo games with the kinds of vehicles (from) X-Wing and TIE Fighter. But we're able to pull off both space and ground action, and everything is happening in highly detailed, real-time 3-D."

Knoles and his team began building the 3-D blocks of the game. A principle interest for Knoles was that the enemies that would populate the player's world should exhibit a highly developed Artificial Intelligence. Dissatisfied with the Neanderthal 'grunt' tactics of the Dark Forces stormtroopers, Knoles and Haigh-Hutchinson set

We say: You are not my father!

51



WHEN TAKING ON THE MIGHTY SKYHOOK SPACESTATION, A FLEET OF X-WINGS LED BY THE MILLENNIUM FALCON ASSIST YOUR ATTACK.



DASH RENDAR – RENDERED RIGHT DOWN TO THE STUBBLE ON HIS CHIN AND THE CREASES ON HIS CLOTHES. HE EVEN HAS ACTION MAN EAGLE EYES!



THE CORRIDORS OF THE SUPROSA PROVIDE A CLASSIC ENVIRONMENT FOR STAR WARS BUFFS, RECALLING THE INTERIOR OF THE REBEL BLOCKADE RUNNER.

Brown and blue fatigues clad your character who stands, edging from side to side with blaster drawn.

Flick through the variety of cam modes and you can admire the detail of your next generation, texture mapped hero, sculpted down to the stubble on his face. Crouch and he'll fall to the ground, extend his blaster hand and track as you use the Z-button to scan the surroundings. Pull back to the pre-set view, following Rendar from slightly behind, nudge forward on the analogue stick he'll start walking through the smooth scrolling Rebel hanger.

Hearing activity ahead, you push the stick harder and Rendar starts sprinting, drawing a bead as you move towards an Imperial welcoming committee. Ignoring their calls to halt, you let off a few burst of your blaster and watch the snowtroopers crumple to the floor in a way no other games

machine could re-create.

Turn into another hangar and the Millennium Falcon lifts slowly into the air, its engine glowing, but as you run to catch up, the engine roars and it accelerates over head, vanishing into the distance. The enormous sense of depth and high detail of objects at far distances exemplifying the N64's superior aliasing and mip-mapping – there's not a rough edge in the game – and close up, the texture mapping applied to everything from the walls and doors to Rendar's jacket and glinting jetpack create an illusion of reality that is unrivalled, encouraging you to explore the horizon.

Xizor's palace is quite extraordinary, a cathedral-like labyrinth of corridors, halls and chasms, blending motifs of gothic, Chinese and Imperial architecture, all swathed in fabulously moody lighting. Red strip lights on the stairs and walls throw crimson colours

across Rendar's features, the armour of Coruscant Guards shimmer out of the ethereal mauve fog

as they storm towards you, lasers flashing. Gigantic chasms swathed in mist obliterate your view as you descend into the bowels of never-ending chambers.

The grainy filters applied to many interior levels, most prominent in the murky sewers of the Imperial City, accentuate the atmosphere of murky, gritty realism, and contrast beautifully with the crystal clear, bright exteriors of Mos Eisley and Beggar's Canyon, or the opaque beauty of Hoth's ice formations. Whilst the constant re-introduction of familiar props, from the AT-ST as end-boss, to an Imperial shuttle, roaring overhead as you traverse Gall spaceport on a skiff, homogenise the many varied game styles so that every level feels like a natural chapter in the same.

PLAYING PROJECT REALITY

Playing the game as (or with) a Star Wars fan, the hysteria is immense. Around every corner there's a slice of history exploited with superlative

Breathing Star Wars

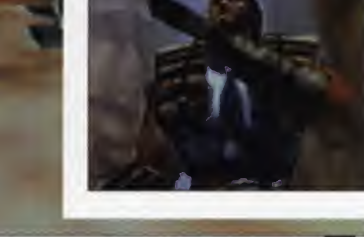
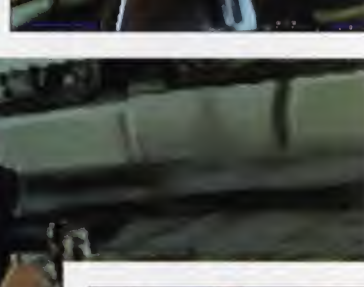
about developing advanced AI routines for Shadows so that they 'knew' where the player was based on sight, and attacked with a greater sense of self-preservation than their average movie counterpart.

Designing the characters and craft of Shadows proved a fascinating test of the Nintendo 64's processing power. Knoles' Rebel Assault II had featured spaceships of up to 40,000 polygons each – as an FMV-based game the only limitation was the artists' time. For Shadows, all the spaceships would be rendered in realtime by the N64 itself. Using the N64's advanced graphics chip, LucasArts produced a graphics engine capable of 4,000 polygons per frame

(at 30fps, this equates to 120,000 polygons every second). The requirement for epic, Return Of The Jedi-style space battles, particularly for the Skyhook finale, meant that at maximum detail models could feature no more than two-hundred-and-fifty polygons. Three 'scaled' models of each vehicle and character were built, distant craft used the smaller models so less polygons were needed, reducing the workload for the machine, which smoothly switched to larger, more detailed models as the player moved closer. The relatively simple geometry of TIE fighters, X-wings and Star Vipers were easy to clone and scatter around the game environment, while the rounded contours of the Falcon and Outrider demanded the maximum 250 polygons limit. Meanwhile, on the Doom levels, the largest stormtrooper models were so large at 700 polygons each, that no more than four could be displayed in any 'scene', but the reward for all this effort is right up there on screen, in the most richly detailed game characters and spacecraft yet witnessed in a home videogame. Put simply, the in-game graphics of Shadows match or exceed most 32-bit FMV sequences.

Unlike the button pushing, maze based environment of Dark Forces, the focus of Shadows was very much on enormous, varied locations that left the player free to roam and explore but contained easily recognised 'straight through' routes. A degree in cartography was not be a prerequisite for enjoyable play, and the power of the host machine meant there was no need to create mazes and labyrinths to trick the player into believing the environment larger than it was.

Considering the enormous ambition of the original brief, it's surprising how closely the finished product adheres to the concept. Despite the team's fear that Nintendo wouldn't be able to match their own specs, the finished machine, according to programmer Eric Johnson, delivered 98% of what had been promised.



GALL SPACEPORT SHOWS OFF A KEY ATTRACTION OF THE SHADOWS ENVIRONMENT: THE THRILL OF INTERACTING WITH HUGE VEHICLES, WITH RENDAR'S OWN CRAFT, THE OUTRIDER, ON DISPLAY ABOVE. INTERACTING WITH AND EXPLORING THE HARDWARE ON SHOW MAKES FOR A REAL 'MOVIE' FEEL.

inventiveness. From the first, gorgeously rendered snowtrooper felled to the last, epic space battle, it's impossible to list all the delightful flashes of joy, although as set pieces go, the confrontation with Bobba Fett which marks the climax of the Gall spaceport section must rank as the most extraordinary.

You find yourself in the middle of a gigantic, circular hanger, the walls above you are hundreds of feet high and laced with ledges packed with

power-ups and weapons. A lot of power-ups, you realise. And it's suddenly quiet.

Your view cuts to the centre of the arena, from where Bobba Fett casually appears from a lift in the floor. The camera zooms towards him, and for a few seconds, you can admire the phenomenal texture mapping and animation as he leaps into the air and pounces to the ground, crouched like a lion, targeting its prey.

The camera pulls back to your point

of view, and Fett is suddenly accelerating towards you, jetpack roaring, twin lasers blasting. To shoot back seems almost sacrilegious. You just want to look, but taking a deep breath, you power up your own jetpack and blast skyward to engage in an exhilarating battle of wits. Fett doesn't just try and kill you. He hunts you down!

Shadows is in



Shadows of the Empire



FROM THE EXPLOSION OF ONE VANQUISHED FIGHTER, A WING MAN EMERGES, WHILST YET ANOTHER ENEMY TIE FIGHTER RUSHES PAST YOUR COCKPIT.



STORMTROOPERS SCREAM AND CRUMPLE IN SATISFYING FASHION, GUARANTEEING YOU NEVER GET BORED OF WASTING THEM. AS IF YOU EVER WOULD.



BOBBA FETT'S AFFECTION FOR AIR BASED COMBAT MAKES YOUR OWEN MASTERY OF THE JET PACK ESSENTIAL. SCAMPERING AROUND ON THE FLOOR, YOU'VE NO HOPE.

Skulking on the ground, hovering high above or traversing the ledges, he'll suddenly vanish, then appear over your head, blasters trained and shooting with devastating accuracy, hitting harder when you weaken, running for cover if you get some good hits yourself. Eventually, he retreats, giving you a breather, until the ground splits in two, and from the darkness, Slave 1 gracefully emerges, twin lasers swivelling on its snout to draw a bead on you... Now it gets serious.



CRITICAL SUCCESS

The mixed reception afforded *Shadows* on its American release isn't entirely surprising, with the prevailing criticism that the game's too fractured and erratic grounded in fact. Whilst the

Hoth battle scores ten on the Richter scale, early *Doom* sections, particularly on easy mode are relatively sparten, and the simplistic asteroids section also suffers in comparison.

However, it's churlish to criticise LucasArts for its ambition, and considering the enormous variety on offer, it's remarkable that the game delivers as often as it does. Critics who've bemoaned the relatively linear nature of the 3-D exploration sections as flash but insubstantial *Doom* clones are missing the point. By placing Rendar 'in' the environment, the sense of scale and involvement when balanced above yawning chasms, or staring up at looming AT-STs blows away any id inspired variant for sheer heightened realism and downright fun. And as a flagship title, too,

Shadows promises a thousand delights for future games. At least half of this game blows away every lesser console and PC title in existence for sheer visceral action and exuberance (even the weakest stages, such as the Swoop chase, deliver cutting edge visuals), and it's impossible not to look at state-of-the-art 32-bit titles with a sense of pity.

Set against it's only true peer, the faultless *Mario 64*, *Shadows* is inevitably a flawed masterpiece, but LucasArts should be proud of its contribution to the Nintendo 64's successful launch and few will be disappointed with this truly worthy addition to the Star Wars ^R legacy.



THE MIGHTY GLADIATOR DROID THAT PROTECTS XIZOR OFFERS THE BIGGEST CHALLENGE, HIS EXHAUSTIVE ARSENAL OF WEAPONS DEMANDING RESPECT.

ably a flawed masterpiece



Killing Time

WHILST AT FIRST THERE'S JUST YOUR BLASTERTM TO DISPATCH ENEMIES, SOON YOUR ARMOURY IS BOLSTERED BY A FLAME-THROWERTM, USEFUL FOR CLOSE RANGE ANNIHILATION OF ENEMIES (PARTICULARLY WAMPAS) BUT USELESS AT DISTANCE, PULSE CANNONTM, WHICH IS POWERFUL BUT INACCURATE, STUNNERTM, WHICH SIMPLY EMITS A RIPPLE OF FREEZING ENERGY, AND DISRUPTERTM, A DEVASTATING CANNON WHICH WHEN FIRED, WEAKENS EVERYTHING IN YOUR VICINITY IN A BLINDING FLASH, BEST SAVED FOR THE GLADIATOR DROID. MOST ENJOYABLE, HOWEVER, IS THE SEEKERTM. THIS HEAT SEEKING MISSILE HUNTS HUMAN ENEMIES RUTHLESSLY, AND IF DIRECTED STRAIGHT AT AN AT-ST OR PROBOT, CRIPPLES EVEN MECHANICAL FOES. IT ALSO HAS STRATEGICAL USES. FLIP ON THE SEEKER CAM OPTION IN THE MENU, AND WHEN YOU LET LOOSE A SHOT, THE SCREEN CUTS TO A STRETCHED, GREEN POV, AS YOU SEE WHAT THE MISSILE SEES, RUSHING TOWARDS A WALL, ABRUPTLY SNAPPING 90° AS IT LOCATES ITS TARGET, THEN ACCELERATING TOWARDS IT, THE SCREEN FLASHING AS THE PREY CRUMPLES BACKWARDS. IT'S POSSIBLE TO HIDE AROUND CORNERS AND LAUNCH A SEEKER JUST TO PREVIEW WHO OR WHAT IS AROUND THE CORNER, MAKING THEM THE MOST VALUABLE PICK-UPS AVAILABLE. THEY'RE SUCH AN INCREDIBLE RUSH TO USE, THAT SEEKERS BECOME A SERIOUS NARCOTIC. AMMO FOR ALL THESE WEAPONS IS ABUNDANT ON EARLIER SKILL LEVELS, AS THE WEAPONS THEMSELVES GRADUALLY BECOME AVAILABLE THROUGH THE GAME, BUT AS THE DIFFICULTY SCALE RISES, SO DOES THE SCARCITY OF AMMO CRATES.

64 THE BOTTOM LINE magazine

Keys



Combos

None

Rating

Graphics



Audio



Gameplay



Lasting Challenge



Overall

88%

Summing up:

STUNNING GRAPHICS AND VARIED SCENARIOS MAKE THIS A MUST FOR STAR WARS BUFFS.

We say: You are not my father!

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Overleaf for the *Shadows of the Empire* playing Guide

Part 1 - The Battle of Hoth

BATTLE OF HOTH

[3 CHALLENGE POINTS]



THE BREATH-TAKING introduction to *Shadows* has Rendar leading a squadron of Rebel snowspeeders helping keep the Imperial ground attack in check as the fleet escapes. Initially, Probots and AT-STs need to be eliminated, but when the first intruders have been dispatched, the gargantuan AT-AT walkers enter the fray, swiftly decimating the rebel defences...



EVEN AT THE EASIEST SKILL LEVEL, BEATING DOWN AN AT-AT TO 0% WITH JUST YOUR BLASTERS WILL TAKE AN AGE. BETTER TO MASTER THE ART OF HARPOONING...

At full pelt, your speeder whips above the snow like a bullet, but slamming on the air brakes pulls the craft back to a slow attack pace, and alternating speed and is essential to evading enemy fire. Rolling left or right with the joystick, the appropriate air flaps wink open or shut to steer you, and even your wing men provide invaluable assistance, finishing off weakened enemies and joining in on

attack runs. The criss-cross of red (Imperial) and blue (Rebel) laser fire makes for a chaotic battleground, with smoke pouring from your fuselage if hit. But blasting the heads of probots and AT-ST walkers on initial attacks is easy enough. However, when the AT-ATs lumber onto centre stage, serious thought is required. Head mounted



THE RED TRIANGLE AT THE BOTTOM OF THE SCANNER (BOTTOM RIGHT) SHOWS THAT ANOTHER ENEMY IS FIRING FROM BEHIND AT CLOSE RANGE. BEST PULL OUT.



ONCE THE HARPOON IS LOCKED ON TARGET, THE CUT-AWAY CAMERA VIEW ENABLES MORE STEADY STEERING. YOU MUST KEEP IN TIGHT, LOW CIRCLES.



THE CAMERA PULLS BACK TO SURVEY THE DISASTER THAT IS YOUR SNOWSPEEDER COLLIDING WITH THE BELLY OF AN AT-AT. IF YOU'RE GOING TO CRASH INTO THE THING, AT LEAST GO FOR A HEAD HIT...



AT-STs DON'T REQUIRE TOO MANY HITS TO DESTROY, BUT THEY ARE FAST AND GUN-HAPPY. AT FIRST, IT'S TEMPTING TO PLOT ATTACK RUNS AT THEIR FACE, BUT IT'S WISER TO TAKE THEM FROM BEHIND.

blasters recoiling, AT-ATs require an enormous amount of accurate head hits to kill, but if you're feeling lucky (and want to earn the challenge points), you can swoop to ground level and shoot a harpoon to their underbellies. Judge correctly, and the scene cuts away to a rotating movie pan, as you attempt to circle the monsters three times, still avoiding enemy fire yet keeping your lasso tight enough to entangle and topple them.

Almost worth the asking price for this section alone, the exhilarating, utterly free play is bolstered by the outstanding music and sound effects that continue throughout the game. Just as Lucas acknowledged the importance of Ben Burt's distinctive sound design and John Williams' sweeping

soundtrack, so the authentic, familiar sound effects and music of *Shadows* maximise the *Star Wars* experience.

Whipping between the legs of an AT-AT, slamming on the air brakes, then blasting the head from a rogue AT-ST is as much fun as you can get, but although it's tempting to rush centre-stage blasting initially, it's more fruitful to circle and plot, picking off the weaker AT-STs and probots from the periphery of the battleground, so that no-one's sniping at you when you're trying to bring down the AT-ATs. It's all too easy to chart an attack route on the rear of a lumbering AT-AT without noticing three scout walkers have circled you, and the buffeting you'll receive as they let loose a salvo of lasers is both thrilling and terminal, as your snowspeeder kisses snow in a looping wipeout of flames.



DOWNING AN AT-AT WITH YOUR HARPOON PROVIDES A CHALLENGE POINT AND A RUSH OF ADRENALINE, BUT BRINGING ALL THREE DOWN REQUIRES SERIOUS SKILL.



ADMIRING THE ARCHITECTURE OF THE IMPERIAL WAR MACHINE IS ALL VERY WELL, BUT THIS APPROACH IS FAR TOO HIGH TO CONSIDER A HARPOON RUN.

Shadows of the Empire

We say: You are not my father!

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ESCAPE FROM ECHO BASE

[10 CHALLENGE POINTS]

WHILST THE REST OF the Rebels have escaped Echo base, Dash's ship, the Outrider, is trapped in Bay 3, whose doors must be opened from the control centre at the heart of the base. Imperial forces are sweeping through the corridors in search of stragglers, and as Dash sprints through the labyrinth, armed with just his blaster, the odds seem stacked against him...

Running around the first corridor, you see the Falcon accelerate out of it's hanger, as the Snowtroopers who were targeting that prize turn their attention to yourself. Amongst the abundance of camera options, the first person *Doom* view appears most sensible at first, but in fact the Mario 'over-the-shoulder' camera provides the best choice. Not only does the game run faster, but on the tricky jumps and narrow platforms, it's the only way to achieve pixel-perfect accuracy.



AFTER SCRABBLING ACROSS A CRUMBLING CAVERN AND DEFEATING THE PATROLLING AT-ST, YOUR BELOVED OUTRIDER WAITS IN THE FINAL HANGER...

Targeting and blasting snowtroopers and automated gun placements is easy enough, as you push forward into the centre of the base, where the first lift leads you up to the hanger door control room, containing six buttons which must be thrown to activate the two enormous gears that are placed parallel with the central gantry. Inside these, you'll find two hidden challenge points. Along the way, you'll also find a prison containing



THE WAY *SHADOWS* TIES IN YOUR ADVENTURE WITH FILM LORE IS VERY IMPRESSIVE. THE ILLUSION THAT YOU ARE ENGAGING IN A SUB-PLOT OF THE MOVIES IS COMPLETELY CONVINCING.

Wampas, best avoided as their swatting arms inflict massive damage.

Pushing on through a tunnel which cracks and splits as you traverse it, you'll reach the hanger that interconnects with the Outrider's hanger, patrolled by an AT-ST. Circling this hanger are a series of platforms scattered with power-ups, including an invincibility cloak, which can be reached by climbing up the various crates. Killing the chicken walker is simple enough if you keep a cool head. Rush straight towards it, then try to keep directly underneath, circling with it to avoid blasts from its front mounted lasers, whilst blasting its chest and head. In later confrontations, pulse lasers and seekers will blast it in a minute, but with just your blaster, you'll have to pummel away for ages before it topples. Once it's down, blast the crates to collect any extra power-ups and move into the Outrider hanger, killing the few snowtroopers on guard, and boarding your craft.

This section sets the tone for most of the platformer/blasting sections of the game. A wide variety



THE MAZES OF ECHO BASE ARE PACKED WITH SNOWTROOPERS AND GUN PLACEMENTS, BUT THE INSTINCTUAL BLASTER CONTROL SYSTEM MAKES TARGETING EASY.

of environments in each section, simple (and few) button punching puzzles, and plenty of action. Although



THE AT-ST ACTS AS FIRST 'BOSS', BUT ALTHOUGH IT LOOKS DAUNTING, DEFEAT IS RELATIVELY STRAIGHTFORWARD. STAY DIRECTLY BENEATH IT, OUT OF RANGE, AND BLAST SEEKERS INTO ITS BELLY.



BOARDING THE OUTRIDER TO ESCAPE HOTH IS COMPLICATED BY THE ABUNDANCE OF SNOWTROOPERS MULLING AROUND. THERE'S MORE INSIDE, BUT THIS SOLDIER HAS ENDED RENDAR'S QUEST FOR NOW, WITH A FINAL LETHAL SHOT.



CATCHING SIGHT OF THE FALCON ESCAPING (WITH HAN, LEIA, CHEWIE AND C3PO ON BOARD) ACCENTUATES A SENSE OF ISOLATION, AS YOU SEEK TO MAKE YOUR OWN ESCAPE. LUCASARTS HAVE HINTED IT MAY BE POSSIBLE TO BEAT THE FALCON OUT.

it takes a while to get used to Dash's analogue control system, soon you'll be sprinting across narrow ledges and leaping across chasms with gusto. It's also a good level to practice strafing (holding down the Z-trigger) in preparation for more intense levels to come.

ASTEROID CHASE

[6 CHALLENGE POINTS]



DASH HAS ESCAPED

Hoth in his freighter, the Outrider, but an Imperial fleet is giving chase and an asteroid field is slowing his escape. You can't make the escape to hyperspace until you've wiped out the TIE fighters that are following you. Your mechanical co-pilot, LE-BOzD9 is piloting the Outrider, leaving you to man the top and bottom mounted blasters. Glowing red asteroids conceal the challenge points you need to collect in order to finish the level clean...

glowing green thermal detonators which must be blasted before exploding against your hull. As well as the top and bottom mounted blasters on your ship, an infinite supply of homing concussion-missiles are available, although these must be reloaded every nine shots, forcing you to deploy them with caution. The asteroids themselves are showcase glitz that can be ignored as Leebo charts a path through them.

The attractive graphics and soaring soundtrack enhance what is essentially a filler level. TIEs that are clipped spin like balls of fire, whistling right over your shoulder,



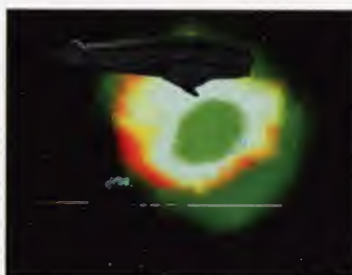
WHILST THE ASTEROID SECTION IS UNCOMPLICATED, THE VISUALS IT OFFERS PROVIDE AMPLE COMPENSATION. SADLY, IT'S NOT POSSIBLE TO TAKE ON THESE STAR DESTROYERS... YET.

Whilst the screaming TIE fighters and smoothly rotating Outrider create a wonderful impression, the simplistic action is something of a disappointment. The inability to steer yourself through the asteroid field is frustrating, but the frenetic, spectacular action provides some compensation. As well as regular TIE fighters to target, TIE bombers prow your circumference, dispatching

and although the external view is tougher to use, over the bow of the Outrider, it's much more fun to watch your ship spin and dip as the legion of TIEs circle and swoop. The cockpit view offers more comprehensive HUDs, which flash up graphics of whatever ship you're targeting, and this format is revisited with stunning success in the final battle against Xizor's Skyhook...



THE EXTERNAL VIEW IS MUCH MORE 'FILMIC' THAN THE COCKPIT VIEW, AS YOU CAN WATCH YOUR SHIP SPIN AND BANK, AND THE FIGHTERS WHIZ OVER YOUR HULL.



THE OUTRIDER ESCAPES FROM THE EXPLOSION OF A FIGHTER AND PROXIMITY BOMB ERUPTING SIMULTANEOUSLY. ONTO THE NEXT CHAPTER...

Part 2 - In Search of Boba Fett

ORD MANTELL JUNKYARD

[12 CHALLENGE POINTS]



SINCE THE BATTLE OF

Hoth, Han Solo has been ensnared by Darth Vader and

passed on to Boba Fett. Hired by Luke and Leia, Dash travels to Ord Mantell, where Fett's rival bounty hunter, IG-88, is known to be scavenging for spacecraft equipment. Dash must travel along the scum patrolled train track that leads to the junkyard where IG-88 is lurking, in the hope that he can be persuaded to reveal Fett's location...

train, you must leap above or duck below supports that criss-cross over your route, whilst avoiding and blasting darting Dogbots (rapid firing drones). As you progress through the desolate terrain, your track intersects with new lines and parallel trains, manned by guards and assassin droids which must be traversed to ensure you stay on the one correct route to the junkyard. Jumping side to side across trains, blasting guards, assassin droids and exploring carriages for power-ups and challenge points, the action is both intense and tricky. With narrow carriage tops to negotiate and plenty of traversing to



SCAVENGING THE TRAIN COMPARTMENTS WHILST SHOOTING GUARDS AND RUSHING FOR YOUR NEXT CONNECTION MAKES FOR SOME BLISTERING ACTION.



HAVING USED THE TRAIN TO SMASH INTO THE JUNKYARD, IG-88 MAKES HIS APPEARANCE, BABBLING HIGH FREQUENCY CHATTER IN ALARM AT THE INVASION.



THE TRAIN SURFING ACTION IS INTENSE ENOUGH, BUT TRYING TO COLLECT ALL 12 CHALLENGE POINTS (TOP RIGHT) IS TOUGH, EVEN ON THE EASY SETTING.

be done, it's here that you learn the importance of mastering Dash's analogue control system. The difference between edging forward and sprinting to catch your connection is significant.

Get to the junkyard itself, and your problems are only just beginning. IG-88 is the second major boss (after Hoth's AT-ST), and proves more challenging. The tall mechanoid waits on top of an enormous junk pile, burbling irate white noise, but when he spots you, he leaps to greet you, rifles blasting and giving chase when you run. As one of the most agile and intelligent bosses, stalking and running away is the key to success here, the most important advice being not to let him out of your sight. A good tip is to listen out for his electronic feedback, which invariably provides a clue to his location if you can't see him. As a one-on-one battle of cat and mouse, this is exhilarating stuff,

making any so called boss from *Doom* look like it's nailed to the floor, and it takes a few practice runs before you can outwit this agile bounty hunter.



This is the first level to really showcase *Shadow's* sumptuous fogging effect, which ensures that as the train you 'surf' moves smoothly through derelict wastelands packed with wrecked spacecraft (and even crumbling AT-ATs), there's never any pop up. After the interiors of the Rebel base on Hoth, this section contrasts impressively with its mammoth horizon and abundance of suitably weathered texture maps.

For the first couple of minutes, stood atop a meandering

Shadows of the Empire

GALL SPACEPORT

[14 CHALLENGE POINTS]



THE DEFEATED IG-88 has revealed the location of Fett at Imperial moon base

on the desert planet Gall. Dash's objective is to track down Fett before he can repair Slave 1 and escape with his frozen cargo.

The cut scene zooms down to the Outrider, safely landed on the outskirts of the desert. The game opens with Dash in the belly of his own ship, access to the cockpit denied by the insistent Leebo!

Treading out onto the planet surface, the 'physical' presence of the game is again accentuated, as you explore the underside of your spacecraft. You can even climb onto the hull to locate a challenge point.

Pushing on, the high cliffs and lethal chasms are populated by stormtroopers, probots, Imperial commandos, IG drones

and computer controlled gun turrets. The Tatooine-like planet unravels beautifully, and jiggling between views is essential to negotiate the crevices and chasms that prove all too easy to tumble down. The seeker proves invaluable too, for



IF YOU WANT ALL THE CHALLENGE POINTS, YOU'LL HAVE TO START ON TOP OF YOUR OWN SHIP. THERE'S NO SCANNER FOR THESE, YOU JUST HAVE TO EXPLORE.



THIS LEVEL BEGINS WITH DASH INSIDE HIS OUTRIDER SHIP - WHILE IT DOESN'T ADD TO THE GAMEPLAY IT DOES DEEPEN THE SENSE OF ATMOSPHERE.

eliminating distant soldiers and previewing upcoming locations. There's even a few 'sand'

Wampas lurking inside hidden caves along the cliff face that leads to the Imperial base.

Once at the base, the stormtrooper count increases, as you're forced to explore the dark interiors, with lifts and corridors providing close encounters at every turn. On the lifts, it's handy to use



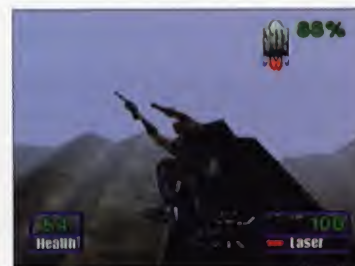
PROBOTS ASCEND FROM THE DEPTHS OF CANYONS, AND TARGET YOU WITH DEVASTATING ACCURACY, AND MUST BE SPOTTED AND TAKEN OUT QUICKLY



AN INVENTION OF LUCASARTS, THE SAND WAMPAS THAT PROWL THE OUTSKIRTS OF GALL SPACEPORT CAN KILL WITH ONE BLOW FROM THEIR MASSIVE PAWS. THE FLAME-THROWER WORKS BEST ON THEM.



NOOKS AND CRANNIES LIKE THESE ARE OFTEN SCATTERED WITH POWER-UPS OR CHALLENGE POINTS, BUT YOU'LL ONLY FIND THEM IF YOU EXPLOIT THE CAMERA OPTIONS.



USING YOUR JETPACK FOR THE FIRST TIME IS A GIDDY, NAUSEOUS AFFAIR. THE LIMITED THRUST MEANS YOU MUST STEER WITH ABSOLUTE PRECISION.



IMPERIAL SOLDIERS ARE BETTER SHOTS THAN STORMTROOPERS, AND TEND TO GUARD KEY AREAS SUCH AS THIS SOLDIER, PATROLLING THE INTERIOR OF A SHUTTLE.



IN CONFINED SPACES, IT'S HARDER TO KEEP YOUR HEAD AS THE ENEMIES MULTIPLY IN NUMBER. AT CLOSE RANGE, SEEKERS ARE PARTICULARLY SWIFT AND EFFECTIVE.



THESE SWIRLING FANS ARE LETHAL, AND HOVERING THROUGH THEM WITH YOUR JETPACK OFTEN PROVES FATAL. THE MOVIE CAM OPTION PROVES HANDY HERE.



AN IMPERIAL SHUTTLE LOOKS TEMPTING, AND PLENTY OF GOODIES LURK INSIDE ITS YAWNING MOUTH, BUT TROOPS AND DRONES GUARD THE CRAFT WELL.

We say: You are not my father!

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FETT LOVES TO ACCELERATE STRAIGHT AT YOU, AND HAS NO PROBLEM WITH JUMPING TO MEET YOU FACE TO FACE SINCE HE HAS SUPERIOR FIREPOWER.



THE POSITION OF FETT'S LEFT ARM MEANS ONE THING: HE'S ABOUT TO BLAST YOU IN THE FACE WITH HIS FLAME-THROWER. WITH JUST YOUR LASER SELECTED, BEST TO RUN.

the Z-trigger to look up, as often you'll see stormtroopers waiting for you.

Halfway through the level, you'll reach an Imperial control tower, and pick up a jetpack, which you'll keep for later levels. The first challenge is jetting across a series of enemy

patrolled buttes. The jetpack has a limited thrust and giddy feel, making safe negotiation tricky, but

once you get used to it, the extra freedom afforded by it becomes liberating.

Move through the final hangers of the Imperial base, using

skiffs and jetpack, and defeating another scout walker, and you'll get to the mammoth, exterior hangar that houses Fett and Slave 1. Battling Fett,

the best tactic is to hug the walls, collecting power-ups and resisting mid-air confrontations, just picking off Fett from afar then running for cover. And although Slave 1 looks like unreasonable force, it's just a case of circling the underside, a few steps ahead of its blasters, and slamming seekers into the rear (turn the seeker-cam off). A massive level, to be sure but delivering some of the most fun gameplay and powerful visuals in the entire game.



IT'S TEMPTING TO RELISH THE QUALITY OF THE FETT CHARACTER AT CLOSE RANGE, BUT ULTIMATELY, SUCH BEHAVIOUR IS SUICIDAL. VICTORY MUST BE YOUR ONLY OBJECTIVE.



FETT BRINGS OUT THE BIG GUNS. SPECIFICALLY, HIS BATTLESHIP, SLAVE 1, WHICH FIRES TWIN LASERS FROM THE CANNONS MOUNTED ON ITS SNOUT. CIRCLING AND BLASTING IS THE ONLY WAY TO WIN.

Part 3 - Hunting the Assassins

MOS EISLEY & BEGGAR'S CANYON

[12 CHALLENGE POINTS]



DISPATCHED TO protect Luke on Tatooine who's meditating with the

Force in solitude at Obi-Wan Kenobi's home, Dash's intelligence network inform him that Jabba The Hutt has dispatched a gang of mercenaries to assassinate the Jedi Knight. From the sun bleached city centre of Mos Eisley spaceport to the desolate wastes of Beggar's Canyon, Dash gives chase to the hit squad on his Swoop, a civilian, customised speeder bike...

display, but the first person option is easier, enabling you to use the airfoils as a guide to precise steering. This is essential, as the narrow streets and phenomenal pace of the action makes accuracy an imperative, as you chase the gang of swoop mercenaries through and out of the city, into Beggar's Canyon, a desolate route of canyons whose only occupants are tendrils waving Sarlacc monsters.

When a swoop rider is spotted, it's simply a question of following, matching speed, then using the shoulder buttons to ram into their side, smashing them against a wall. The city is scattered with challenge



THE ENEMY SWOOP RIDERS ARE WEAPONLESS AND DRIVE MUCH SLOWER THAN YOUR TOP SPEED. IT'S SOMETHING OF A DISAPPOINTMENT THAT THERE'S NO HIGH SPEED BLASTING, BUT IT'S STILL FUN.

After the gargantuan toil of Gall Spaceport, this high speed chase through city streets promises a welcome change of space. Predictably, the convoluted, retrofitted compacts and shops of Mos Eisley are gorgeously realised, whilst Dash himself, astride his weathered hover bike is superb. The over the shoulder view offers the more impressive

points and extra lives, usually hovering between speed ramps or nestling in nooks and crannies that must be jumped. Use the strafe button for a speed burst, and the top shoulder buttons to veer left or right, ramming the swoop riders into walls.

Although this interlude is impressive visually and good fun to play (it's incredibly fast), it still seems a wasted opportunity to borrow the speeder bike chase from *Return Of The Jedi* yet remove the fundamental thrill — the trees. Negotiating tight corners and narrow streets is inevitably less exciting than whipping through a forest of trees, and impact with the architecture merely slows you down, rather than providing high speed crashes. Again, however, details boost the fun factor, with an Imperial shuttle launch from the city centre as you race across a landing pad proving particularly impressive.



BEGGAR'S CANYON DEMANDS SOME TRICKY STEERING. THE TRICK IS TO STAY LOWER THAN YOUR TOP SPEED SO YOU'VE A CHANCE AT ACCURATE NAVIGATING.

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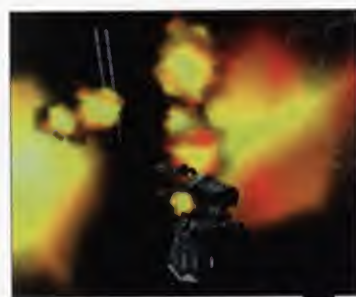
IMPERIAL FREIGHTER SUPROSA

[10 CHALLENGE POINTS]

Co-ordinates of the Empire's second Death Star are being transferred via the Imperial Shuttle Suprosa, and Rendar must battle through the Stormtrooper infested ship to find and log-on to the super-computer; downloading the info and escaping on the Outrider.



THESE ROTATING DISCS ARE TRICKY TO MANOEUVRE ON WHILST SHOOTING, RECALLING THE JUMPING AND DUCKING ACTION OF THE TRAIN SURFING SECTION.



ANOTHER BOSS SUFFERS UNDER THE WEIGHT OF YOUR NOW IMPRESSIVE ARSENAL. ALTHOUGH SEEKERS NO LONGER 'SEEK', IF AIMED STRAIGHT, THEY STILL HURT.



ALTHOUGH THE LOADER DROID LOOKS IMPRESSIVE WITH ITS EXTENDING ARMS, IT'S ONE OF THE EASIEST BOSSES IF DISPATCHED FROM A DISTANCE. JUST KEEP OUT OF REACH AND KEEP FIRING.



SLIDING THESE BLOCKS AROUND TO OPEN AND CLOSE WALLS OFFER THE ONLY MAJOR PUZZLER ELEMENT OF THE GAME. HERE'S THE PATTERN FOR THE FIRST SET...

A relatively short yet brilliant level, this perfectly captures the claustrophobic, action-packed movie feel, with narrow corridors, plenty of droids and baddies to blast and no let-up at all.

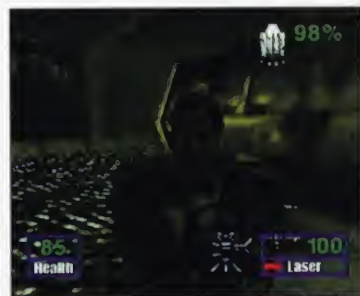
Play is conventional, straightforward progression, until you reach the cargo room, a hermetically sealed series of metal doors built up over three levels. The correct sequence to punch into the two door keys is illustrated above.

Blocking the way to the super-computer and escape is the Loader Droid, another impressive end-boss, with extending arms and plenty of firepower, but limited smarts. By now, your armoury should be extensive, and slamming seekers or pulse bolts into it's rear or face whilst strafing will finish it off swiftly. After downloading the information, Leebo pilots the Outrider to the hanger doors, and the level is complete.

Part 4 - Lair of the Dark Prince SEWERS OF IMPERIAL CITY

[9 CHALLENGE POINTS]

PRINCESS LEIA, SEEKING favour with Prince Xizor, has been kidnapped, and it's up to Dash to work through the sewers beneath his palace and gain entry.



THE MURKY FILTERS APPLIED TO THIS SECTION OF THE GAME SIGNIFICANTLY LIMIT YOUR FIELD OF CLEAR VISION, AND MAKE CAUTIOUS EXPLORATION ESSENTIAL.

The city sewers offer a comparatively small adventure, with co-ordination in the labyrinth of tunnels and cesspools paramount to success. The sewers are riddled with Coruscant guards and IG Drones, which appear from the fog around every corner. The maze is very much three-dimensional, in that tunnels lead you to explore up and down as much as horizontally, and the skilful use of your jetpack is essential, as well as negotiating the Z-button to aim up and down to target lurking soldiers. A degree of button punching trial and error is required to open loch gates, pump water out of new areas, and trigger huge, circular spinning wheels that remain static and impenetrable until activated.

Underwater exploration is compulsory, also, as many areas can only be reached by jetting into pits of slime, which are populated by



THE JETPACK YOU PICKED UP AT GALL SPACEPORT PROVES INVALUABLE FOR THE LABYRINTH SEWER. FLICKING THROUGH CAM OPTIONS IS HANDY FOR TARGETING.



CORUSCANT GUARDS ARE THE CHIEF OCCUPANTS OF THESE MURKY LEVELS, AND THEIR TENDENCY TO HUNT IN PACKS MAKES THEM FEARSOME NEW OPPONENTS.



LARGE STRETCHES OF WATER ARE INEVITABLY OCCUPIED BY DIANOGAS, TENTACLED HOMAGES TO THE TRASH COMPACTOR 'TENTACLE' FROM STAR WARS.

Dianogas multi-tentacled swamp monsters that lurch towards you and are difficult to spot in the murky, dark haze of waste. Oxygen is limited, and you must learn the geography of the underwater labyrinths to ensure you don't become lost without any route to air. The final barrier between you and Xizor's palace, is a gigantic Dianoga, that possess such a mutant, accelerated metabolism, that it regenerates damaged tentacles instantly, and can only be destroyed by repeated shots to its eye which it curls protectively, by its cavernous mouth at the base of the pit. If you've collected the disrupters by now, this shouldn't prove a problem.



JUST FINDING THE EYE OF THE GIANT DIANOAGA IS TOUGH ENOUGH WITH REGENERATING TENTACLES SWIRLING AROUND YOU.

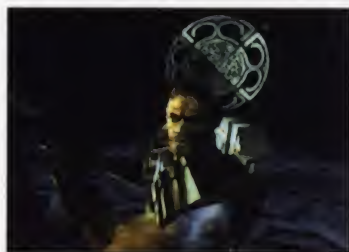
XIZOR'S PALACE

[10 CHALLENGE POINTS]



LUKE, LANDO AND Chewbacca are searching for Leia at Xizor's palace, whilst in the meantime, Rendar must activate three thermal detonators to ensure their imminent escape is afforded a cover...

A brief yet thrilling conclusion to the first-person games, Xizor's palace is moodily lit and wondrously designed, architectural ruminations denied by the sheer number and ferocity of the



THE SUBDUED LIGHTING OF XIZOR'S PALACE SHOWS DASH'S EXTRAORDINARY TEXTURE-MAPPED FEATURES AT THEIR GRIZZLE-JAWED BEST.



DASH NONCHALANTLY TAKES OUT A GUARD. ON HIGHER SKILL SETTINGS, MORE ENEMIES AND FAR MORE LETHAL WEAPONRY MAKE HAN SOLO TACTICS A LOT RISKIER.



THIS DROID MAY LOOK LIKE MARVIN THE MANIC-DEPRESSIVE DROID, BUT UNDERNEATH THAT LOVELY, BRASS-FINISH TEXTURE MAP BEATS THE HEART OF AN IMPERIAL PSYCHO-KILLER. BEWARE!



JUST LIKE IN ALL THE BEST MOVIES, THE BADDIE ALWAYS COMES BACK FROM THE DEAD A FEW TIMES. AFTER BEING DEFEATED ONCE, THE GLADIATOR DROID CHOPS OFF HIS LEGS AND FLIES AFTER YOU!

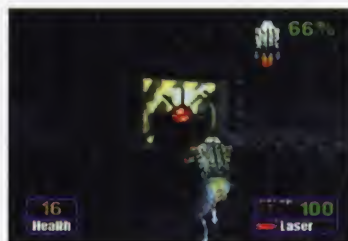
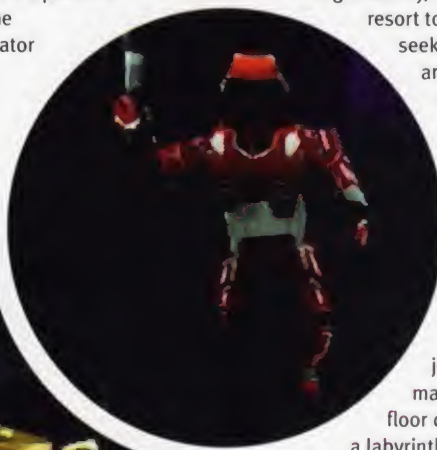
Coruscant guards. Two bridges must be opened to connect (and open the doors) of separated halls, but with your jetpack and plenty of weapons available, progress should be simple.

When you reach the central core, locate the three green switches (using your jetpack) and activate them. Leebo will tell you the thermals are ready, but before you leave, passage is blocked by Xizor's personal bodyguard, the gigantic Gladiator Droid.

This towering mechanoid possesses an

astonishing array of weapons to burn you with, including pulse blasts, guided missiles and most devastating, a head mounted laser beam, with which it scours the arena. It also has three 'lives', since it can be reduced to a torso, then just a flying head before being terminally dispatched. Ideally, you'll have stockpiled plenty of disrupters, which sap its strength

significantly, but failing that, resort to close range seekers, pulse blasts and, finally, close quarter blaster action, making sure to use negotiate your jetpack skilfully to avoid face to face confrontations. When your jetpack eventually malfunctions and the floor collapses to create a labyrinth, run as fast as you can, shooting wandering



TO BRING DOWN THE SKYHOOK - A HUGE TRANSORBITAL SPACE ELEVATOR - YOU NEED TO TRIGGER TWO MORE OF THESE SWITCHES ON THE CENTRAL CORE.



TO GET HERE YOU MUST FIRST FIND THE SWITCH TO LOWER THE BRIDGE. THE N64 HANDLES THE MOVEMENT OF HUGE 3D STRUCTURES QUITE EFFORTLESSLY.



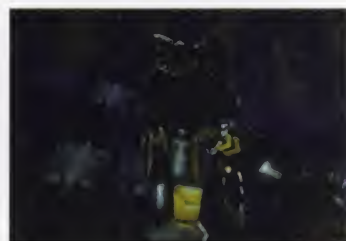
WISE, WOULD-BE JEDI SHOULD EXPLORE EVERY NOOK AND CRANNY FOR SECRET ROOMS. CHALLENGE POINTS ADD PLENTY OF LASTABILITY TO THE GAME.



ENORMOUS STEEL COGS PROVIDE SLOW-MOVING BARRIERS FOR ENEMIES TO HIDE BEHIND. JETPACKING UNDER THEM WILL TEST YOUR PRECISION AND NERVE.

droids and collecting power-ups, before aiming up at it's floating head and getting off short bursts of fire.

Unquestionably the most impressive end-game boss, it's tough mainly due to the power of its attack rather than cunning. The key is to keep moving at all times, and work through your arsenal intelligently, adapting as your weapons run out.



THE GLADIATOR DROID ARRIVES TO INFORM YOU THAT HIS MASTER, LORD XIZOR, REALLY ISN'T VERY HAPPY WITH YOU. SURRENDER OR DIE!

Shadows of the Empire

We say: You are not my father!

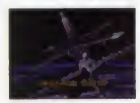
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SKYHOOK BATTLE

[0 CHALLENGE POINTS]



WITH EVERYONE SAFELY rescued from the Skyhook, it only seems natural to blow the hell out of the Space Station. With the Falcon and a fleet of X-Wings in tow, you take control of the Outrider in a bid to end Xizor's quest for power once and for all...



AN X-WING FIGHTER BANKS ABOVE THE OUTRIDER IN PURSUIT OF IMPERIAL TIE FIGHTERS. WOULDN'T IT BE NICE TO FLY AN X-WING YOURSELF?



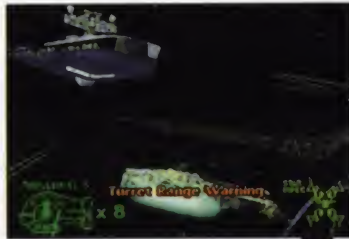
THE OUTRIDER ATTEMPTS TO RECREATE HAN SOLO'S LEGENDARY STAR DESTROYER TRICK. SADLY, THERE SEEMS NO WAY TO DESTROY THESE HUGE STARSHIPS.



COCKPIT VIEW PROVIDES PLENTY OF USEFUL INFO, BUT YOU REALLY NEED THE EXTERIOR VIEW TO BEST JUDGE THE OUTRIDER'S POSITION.



TAKING OUT THE GUN EMPLACEMENTS IS TOUGH ENOUGH, TURNING AROUND AND FLYING INTO THEM IS ENOUGH TO MAKE ANY JEDI SWEAT.



THE N64 JUGGLES ENORMOUS STAR DESTROYERS, A SPACE STATION AND DOZENS OF SMALLER SHIPS WITHOUT A HINT OF SLOWDOWN.

A stunning showcase of pyrotechnic mayhem, this delivers what was merely hinted at in the earlier asteroid section, pulling the Outrider off the rails so that you can navigate your own course to glory.

The first task is to blast the four defence towers perched on the outreached arms of the space station, by making several attack runs on each gun emplacement, weakening and eventually destroying them. Now the 'arms' of the space station are exposed, and each offers a slim runway to the reactor of the space station. Piloting through all four access points, you must launch four missiles at the reactor, then beat a path out as the Skyhook joins the Death Star as another mighty killing machine downed by poor design...

A fitting climax, this bodes well for the up-coming StarFox 64, with some of the most complex and faultlessly pulled off graphical trickery on show in the game. The speed and manoeuvrability of the Outrider echo your snowspeeder, and whizzing around the immense architecture of the Skyhook, skimming the surface of a nosy Star Destroyer and blasting TIEs and Star Vipers is great fun (the sight of the Millennium Falcon veering across your path is enough to reduce any Star Wars fan to tears). Tactics wise, the Skyhook battle is a simple test of reactions, decimating the surrounding armada of enemy ships as fast as possible before taking on the mammoth space station itself.



YOU RARELY SEE STAR VIPERS THIS CLOSE, BUT WHEN YOU DO THE TEXTURE-MAPPED DETAIL IS EXTRAORDINARY. TIME TO SLAM ON THE BRAKES AND MAN THE GUNS!



DASH BRAVELY FLIES INTO THE SPACE STATION (TOP) AND UNLEASHES A TORPEDO ON THE NUCLEAR GENERATOR (MIDDLE). BUT COULD ANYONE SURVIVE THE STATION'S EXPLOSIVE END? (BOTTOM).

MARIO KART

Ninformation



Publisher:
Developer:

Nintendo
Nintendo

Game Type:
Cart size:

Racer
12MB

Release Date: June '97
Price: £59.99



62

Out-race, **OUT-SHOOT** and out-smart your friends with **64-BIT POWER!**

**64
STIZZLER**

\$64,000 Question

- 4-PLAYER GAMEPLAY WITH NO NEED FOR ADAPTERS, LINK-UP CABLES, SPARE TVs OR EXTRA MACHINES.
- ELABORATE 3D LANDSCAPES X4 WITH MINIMAL SLOWDOWN. MOST 32BIT CONSOLES STRUGGLE WITH SPLITSCREEN TWO-PLAYER MODES.
- ANALOGUE STEERING PROVIDES FOR MORE ACCURATE STEERING.



MARIO KART⁶⁴'S JAPANESE roll-out was quite simply one of the decade's most anticipated software launches. A nationwide time trial competition was supported by thousands of stores, as well as the hit TV show *64 Mario Stadium*. The game itself came in a special presentation box, complete with free two-tone controller, all for the standard 9,800 yen price tag. Nevertheless, in the UK import prices soared to levels not seen since the 16-bit console boom. It is, after all, not every day the World's Most Loved Race Game gets a sequel...

While EA grind out a new *FIFA* each Xmas, Nintendo prefer to get things right first time – five years after its debut *Super Mario Kart* is still topping the Super NES charts. A truly legendary game, it's one of those titles which videogames journalists always mention in their top ten lists and – gasp! – even buy for themselves.

When it first appeared, in late 1991, Nintendo was so utterly dominant they never showed a game before it was finished. The first most journalists saw of it was a huge pre-production cart, and early impressions were disappointing. Graphics were cute, but simplistic and the first racing class was tediously slow. Only at 150cc did the game deliver enough speed to expose the kart's subtle handling qualities. To save on memory, later circuits had to re-use graphics from earlier ones. More significantly, there wasn't space to provide an optimised,

with clever track design and 2-D obstacles.

Challenging, but silly-looking in one player mode, it took persistence and competitively-minded friends to unearth one of the world's best multi-player games.

BACK TO THE FUTURE

Work began on the N64 sequel long before the console's hardware was complete. Its importance to Nintendo was twofold: firstly, it provided the company with a guaranteed mega-hit to follow the launch titles. Secondly, it

SMK was one of the world's best

full-screen version so one player mode used the same split-screen perspective as the two player mode. Finally, even all these compromises didn't change the fact that the Super NES is a 2-D machine. Its Mode 7 trickery was limited to rotating entirely flat landscapes, albeit brilliantly disguised

emphasised the N64's unique support for four joypads – one of the features the company was keen to associate with next level, 64-bit gaming. Just as *Super Mario Kart*'s perfectly balanced two player mode made it at least twice as good as its rivals, Nintendo expected a similar multiplication of popularity with the sequel's four-player mode.

Shigeru Miyamoto was, inevitably, the game's producer but his commitment to *Mario 64* and managing overseas projects, such as Paradigm's *PilotWings 64*, left little time spare. Fortunately, in Hideki Konno he had a Nintendo veteran



LIGHT CLASS

[PEACH¹, KINPIO², YOSHI³]

ADVANTAGES

- THE LIGHTNESS OF THESE KARTS MAKES FOR SUPERFAST ACCELERATION.
- ROUGH TERRAIN, SUCH AS GRASS OR SAND, DOESN'T SLOW THE KART DOWN AS MUCH AS OTHER KARTS.

DISADVANTAGES

- CORNERING CAUSES A SIGNIFICANT SPEED LOSS, UNLESS ADVANCED POWER-SLIDING IS USED.
- TOUCHING A HEAVY CLASS KART CAUSES THESE KARTS TO SPIN OUT.

HEAVY CLASS

[BOWSER⁴, DONKEY KONG⁵, WARIO⁶]

ADVANTAGES

- CAN CORNER WITHOUT LOSING SPEED.
- DIFFICULT FOR OTHER KARTS TO PUSH AROUND.

DISADVANTAGES

- SLOW ACCELERATION.
- ROUGH TERRAIN SUCH AS GRASS OR SAND CAUSES HEAVY KARTS TO RAPIDLY LOSE SPEED.

MIDDLE CLASS

[LUIGI⁷, MARIO⁸]

- THESE KARTS ARE DESIGNED TO BE GOOD ALL ROUNDERS WITH NO DRAMATIC ADVANTAGES OR DISADVANTAGES.

SMK Characters

- THE ONLY CHANGE FROM THE ORIGINAL IS THE DROPPING OF KOOPA TROOPER TO MAKE WAY OF MARIO'S NEMESIS: WARIO. UNLIKE OTHER GAMES, THERE'S NO OPTION FOR MULTIPLE PLAYERS TO HAVE THE SAME CHARACTER SO YOU BETTER BE QUICK ON THE SELECTION SCREEN!



T64

spectacular jumps were an obvious starting point for the sequel. Ample cart memory also meant there needn't be any reusing of graphics – each of the 16 race tracks would have their own unique look this time.

Konno's conservative approach contrasted sharply with the revolutionary tack Miyamoto was pursuing with *Mario 64*, but then again *Mario Kart* was from the start a 3-D game engine and didn't need such a radical overhaul.

Moreover, reworking the circuits in true 3-D, while retaining enough horsepower to run a four player mode, would push the N64 hardware considerably further than *Mario 64*. Despite Konno's devotion to the original 16-bit concept, by the time of *Mario Kart 64*'s completion he felt

moved to stress the game's difference.

Memory Options

MEMORY:

5 BEST TOTAL TIMES AND 1 BEST LAP TIME PER TRACK, PLUS CUP RECORDS.

CONTROLLER PAK:

SAVES THE BEST ONE-PLAYER TIME TRIAL PERFORMANCE PER TRACK, ALLOWING PLAYERS TO RACE AGAINST THEMSELVES IN 'GHOST' FORM.



who could direct the project with minimal supervision.

From the start, Konno saw his principal objective as realising all the ideas they'd had for the original game, but couldn't be handled by a 16-bit machine. True 3-D tracks, complete with tunnels and

player games



TOP, KINOPIO GETS BASHED BY DONKEY KONG AND SEES STARS. AHEAD IS THE ENTRANCE TO AN ICE CAVE GUARDED BY KAMIKAZE PENGUINS. ABOVE, WARIO TUMBLES THROUGH THE AIR AT THE START OF KINOPPIO HIGHWAY. HEAVY TRAFFIC MAKES COMBAT PARTICULARLY CHALLENGING ON THIS COURSE.



64-BIT POWER COMING THROUGH! THE LOCOMOTIVE PROVIDES A SPECTACULAR PIECE OF MOVING SCENERY TO SPICE UP KARA KARA DESERT.

Mode Mania

GRAND PRIX MODE [1 OR 2 PLAYERS]

IN THIS MODE, THE 16 RACING CIRCUITS ARE SPLIT INTO FOUR CUPS, EACH WITH FOUR CIRCUITS. UNLIKE THE ORIGINAL GAME, YOU CAN IMMEDIATELY ATTEMPT ANY CUP IN ANY ENGINE CLASS (50cc, 100cc AND 150cc. YOU (AND A FRIEND) WILL COMPETE WITH A FULL FIELD OF ALL EIGHT CHARACTERS, EACH TRYING TO COME FIRST. NINE POINTS ARE AWARDED FOR WINNING WITH A MEASLY, ONE POINT FOR COMING FOURTH. IF NEITHER YOU NOR YOUR FRIEND FINISHES IN THE TOP FOUR, THEN THE RACE IS RERUN. WHEREAS THE ORIGINAL HAD LIMITED CONTINUES, WITH THIS GAME SNEAKY PLAYERS CAN CONSTANTLY RERUN A RACE UNTIL THEY'RE CERTAIN OF COMING FIRST AND WINNING MAXIMUM POINTS. THIS MEANS WHILE GRAND PRIX MODE IS GREAT FUN, IT DOESN'T PROVIDE A GREAT CHALLENGE, EVEN IN MIRROR MODE.



VERSUS MODE [2, 3 OR 4 PLAYER]

THIS ALLOWS PLAYERS TO COMPETE AGAINST EACH OTHER WITHOUT THE DISTRACTION OF COMPUTER-CONTROLLED CHARACTERS. ANY OF THE 16 COURSES CAN BE CHOSEN, IN ANY ORDER, WITH THE N64 KEEPING TRACK OF WHAT POSITIONS PEOPLE FINISH IN OVER THE COURSE OF LIMITLESS TOURNAMENTS. TO ADD A LITTLE EXTRA SPICE, FIZZING BOMBS APPEAR ON ALL THE TRACKS TO ENSURE EVEN RACE LEADERS DON'T RELAX AT THE WHEEL!



BATTLE MODE [2, 3 OR 4 PLAYER]

EACH PLAYER BEGINS WITH THREE BALLOONS ATTACHED TO THEIR KART – LOOKS SILLY BUT IS USEFUL FOR SPOTTING DISTANT ENEMIES AND INSTANTLY KNOWING HOW MANY LIVES AN OPPONENT HAS LEFT. GETTING SHOT WITH A SHELL, FALLING INTO A LAVA PIT OR SLIPPING ON A BANANA SKIN ALL COST ONE BALLOON. THE WINNER IS THE LAST PLAYER STANDING. THE INCREASED RANGE OF POWER-UPS COMBINE WITH FAR MORE ELABORATE, 3-D ENVIRONMENTS TO PROVIDE A MUCH RICHER EXPERIENCE THAN THE ORIGINAL GAME. ANOTHER INNOVATION IS THAT DEAD PLAYERS ARE RESURRECTED AS BOMBS, SO THEY CAN CHASE AFTER THOSE LEFT ALIVE FOR VENGEANCE.



TIME TRIALS MODE [1 PLAYER ONLY]

THE OBJECTIVE IS SIMPLY TO SCORE A BEST TIME WITH THE GAME OFFERING INSTANT ACCESS TO ANY TRACK. THERE ARE NO OTHER KARTS, NOR FIZZING BOMBS NOR POWER-UP CRYSTALS. YOU DO, HOWEVER, HAVE THREE SPEED-UP MUSHROOMS TO USE AS YOU SEE FIT. THE LAST PERFORMANCE IS AVAILABLE FOR REPLAY, TO BETTER STUDY YOUR TECHNIQUE, AND IF YOU REPLAY THE TRACK YOU CAN RACE AGAINST THIS PERFORMANCE SHOWN BY A GHOST SELF. EVEN BETTER, IF YOU HAVE A MEMORY PAK THE BEST PERFORMANCE IS AUTOMATICALLY SAVED FOR EACH TRACK. RACING AGAINST YOUR OWN GHOSTLY ALTER EGO, OR EVEN BETTER A FRIEND'S, IS SURPRISINGLY GOOD FUN. THE ONLY SKILL NEEDED HERE IS PURE RACING SKILL AND IT EMPHASISES JUST HOW MUCH DEPTH THERE IS TO GAME WITH POWER-SLIDES VITAL FOR TOP TIMES. SCORE A PARTICULARLY HOT TIME ON CERTAIN TRACKS (E.G. 1.30 SEC OF LESS ON MARIO CIRCUIT) AND YOU'RE REWARDED BY A GHOST PERFORMANCE PRE-RECORDED BY THE DEVELOPERS.



Mario Kart⁶⁴ Tracks & Arenas

MUSHROOM CUP



LUIGI'S CHEERFUL FEATURES LOOK DOWN ON THE RACE FROM A BOBBING BALLOON. SADLY, THE REAL LUIGI IS STUCK IN EIGHTH PLACE AT THE MOMENT.

LUIGI CIRCUIT [717M]

A simple starter circuit consisting of a figure of eight with two very gentle 180° turns. The N64's 3-D trickery is limited to a gentle, *Daytona*-like bank to one turner and a dipping straight through a nicely lit tunnel. Further interest is provided by a balloon which rises and falls with a power-up temptingly suspended underneath – collect it and you'll always get a Bowser Shell.



THE BEST PLACE TO DEPLOY BOOB-TRAPS ON LUIGI CIRCUIT'S IS THIS TUNNEL SECTION. NOTE THE GORGEOUS LIGHTING EFFECTS ON THE WALLS AND CHARACTERS.

MOH MOH FARM [527M]

After Luigi Circuit's conventional layout, the Farm offers a wacky change of pace. In plan view it's a simplistic, slightly irregular oval. In play, it's a very broad, incredibly bumpy stretch of terrain which novices can easily get lost on. Watch out too for kamikaze moles who cheerily pop out of their burrows to upset karts which drive over their homes.



MARIO MAKES A POOR START ON MOH MOH FARM, ONE OF THE GAME'S QUICKEST TRACKS. LONG STRAIGHTS MEAN HOMING MISSILES ARE VERY EFFECTIVE!



MARIO SCOOTs BETWEEN KAMIKAZE MOLES, WHILE TRAILING A STRING OF BANANAS.

NOKO NOKO BEACH [691M]

A cheery breeze around the beaches of a mini-island. Tiny crabs amble about to provide skid-inducing hazards, but observant players will notice two crucial shortcuts: one with a semi-submerged stretch of land across a bay, another a leap into a tunnel through the middle of the island.



NOKO NOKO BEACH HAS TWO GREAT SHORT CUTS, ONE OF WHICH IS THAT TUNNEL JUST AHEAD. YOU'LL NEED TO USE THE RAMP, AND A SPEED-UP, TO MAKE IT THROUGH.



THE TRAIN CROSSES THE CIRCUIT TWICE AND COMPUTER-CONTROLLED PLAYERS DO BRAKE AT THE CROSSINGS: TOP FUN IF YOU'VE RED SHELLS TO TAKE THEM OUT.

KARA KARA DESERT [753M]

A loose, figure of eight track intersects with a simple oval railroad track. In one-player mode, the beautifully detailed locomotive pulls a string of carriages which sadly disappear in multi-player mode. Either way, the train only rarely interferes with the flow of play. The openness of the track puts the emphasis on combat, but the narrow track makes for a mean speed trial.

TRIPLE RED SHELL

AS WITH THE TRIPLE GREEN SHELL, ONCE ACTIVATED, THIS POWER-UP SURROUNDS THE KART WITH SHELLS WHICH PROVIDE USEFUL PROTECTION AGAINST ENEMY SHELLS, BANANAS AND FAKE POWER-UPS. YOU CAN ALSO TAKE OUT COMPETITORS SIMPLY BY DRIVING CLOSE ENOUGH FOR THE ORBITING SHELLS TO TOUCH THEM. OVERALL, IT'S ONE OF THE GAME'S BEST POWER-UPS AND HIGHLY INTIMIDATING FOR ANYONE TRYING TO GET PAST YOU.

SINGLE BANANA

A FAIRLY SIMPLE BOOBY-TRAP WHICH MAKES ANY KART SPIN OUT ON CONTACT. IT CAN EITHER BE DROPPED IMMEDIATELY BEHIND YOUR KART OR SHOT FORWARD.

SINGLE GREEN SHELL

A SIMPLE, UNGUIDED MISSILE REQUIRING CAREFUL AIMING TO HIT YOUR TARGET. BY HOLDING DOWN THE TRIGGER BUTTON, YOU CAN HOLD IT BEHIND YOU TO PROTECT AGAINST ENEMY SHELLS. UNLIKE OTHER SHELLS, YOU CAN ALSO FIRE IT DIRECTLY BEHIND YOU BY HOLDING THE JOYSTICK BACKWARDS AS YOU RELEASE FIRE.

TRIPLE GREEN SHELL

ONCE ACTIVATED, THIS POWER-UP SURROUNDS THE KART WITH SHELLS WHICH PROVIDE USEFUL PROTECTION AGAINST ENEMY SHELLS, BANANAS AND FAKE POWER-UPS.

SINGLE RED SHELL

A LONG-RANGE HOMING MISSILE WHICH AUTOMATICALLY LOCKS ONTO THE NEAREST COMPETITOR. VERY USEFUL ON TRACKS WITH LONG STRAIGHTS, LESS SO ON TWISTING COURSES WHERE IT IS KNOCKED OUT BY RUNNING INTO WALLS. ALTHOUGH IT CAN ONLY BE FIRED FORWARD, IN BATTLE MODE IT WILL LOCK ONTO TARGETS BEHIND YOU – WATCHING IT SHOOT OFF, THEN ZOOM BACKWARDS CAN BE EMBARRASSING IF YOU FORGET TO GET OUT OF THE WAY! AS WITH THE SINGLE GREEN SHELL, HOLDING DOWN THE TRIGGER BUTTON KEEPS THE SHELL PARKED BEHIND YOU TO PROTECT AGAINST INCOMING SHELLS.

Power-Ups

IN ALL OF THE MODES, EXCEPT TIME TRIALS, MULTI-COLOURED TRANSLUCENT QUESTION MARKS ARE SCATTERED OVER THE RACE TRACKS. TO GET A POWER-UP, SIMPLY RUN THROUGH A CRYSTAL. ONCE YOU'VE DRIVEN THROUGH A POWER-UP CRYSTAL, VARIOUS POWER-UPS WILL FLASH ON YOUR SCREEN UNTIL ONE IS SELECTED. THIS MAKES FOR RIOTOUS GP COMPETITIONS AND ENJOYABLY SOPHISTICATED BATTLE MODE ACTION.



KINPIO HIGHWAY IS TOUGH ENOUGH, WITHOUT THE MIRROR MODE REVERSING THE TRAFFIC! HERE WE SEE WARIO USING THE LIGHTNING BOLT TO SHRINK HIS COMPETITORS DOWN TO SIZE.

FLOWER CUP

KINPIO HIGHWAY 1036M

What sort of nutter sets a mini-kart race on a busy highway? Alongside the Koopa's Castle, this is the game's most technically impressive track with eight karts nipping in between a stream of huge juggernauts, school buses and cars. The lack of slowdown is highly impressive, and weaving between such massive vehicles is exciting fun. On the other hand, getting shot by a 'friend' and then run over by one car immediately followed by another can be annoying. Aside from the traffic, the track is a little dull – if it were more exciting it might also be impossible – so this isn't quite the thrill you might expect. On the other

hand, this is the one circuit which delivers a real surprise in Mirror Mode: the traffic switches direction and comes straight at you!



THIS RARE, OVERHEAD SHOT GIVES SOME IDEA OF HOW HECTIC THE TRAFFIC CAN GET. WINNING REQUIRES A STEADY NERVE AND IRON CONCENTRATION.



KINPIO HITS A SNOWMAN AND IS THROWN SKYWARDS, ALL THE BETTER TO ADMIRE THE MARIO ICE STATUE!

FRAPPE SNOWLAND [734M]

A beautiful-looking circuit complete with an ice statue of Mario and falling snow which looks gorgeous in one player mode. The track layout is relatively gentle and the snow isn't that slippery – it's the cute little snowmen which provide the real challenge. These chappies sit with just their heads poking up, but when driven over quickly pop up and send the offending kart tumbling into the air. Avoiding these guys requires quick, precise driving.



WARIO USES HIS WEIGHT TO PUSH THE LIGHTWEIGHT KINPIO OFF COURSE ON MARIO CIRCUIT, A TRACK WHICH CAN SEEM DECEPTIVELY SHORT AND SIMPLE.



A ROCKSLIDE ON CHOCO MOUNTAIN FORCES KINPIO AND YOSHI TO TAKE EVASIVE ACTION TO AVOID BEING SQUISHED!

CHOCO MOUNTAIN [687M]

A highly entertaining little track with lots of bumpy hills, a narrow mountain side turn and a great muddy feel for fast, aggressive action. There's even a rockslide, although only the most careless drivers will get flattened by the handful of rocks which tumble down.

MARIO CIRCUIT [567M]

This is the game's second shortest circuit with broad run-off areas and only the gentlest of inclines and banked turns. Fast and simple. So why did Nintendo select this circuit for their Japanese time trial tournament? Power-slides. Speed around using the normal controls and this is a very bland track. Use power-slides and it's a heart-stopping test of split-second reactions, slicing through hairpin turns with millimetres to spare, the wheelspin smoke burning yellow then red. Although there are no significant hazards, the track itself is narrow and demanding for true speed demons.

BANANA STRING

ONCE ACTIVATED, STRING OF FIVE BANANAS ARE DRAGGED BEHIND YOUR KART. NORMALLY, THESE CAN BE INDIVIDUALLY DEPLOYED – EITHER SHOT FORWARD OR DROPPED IMMEDIATELY BEHIND – HOWEVER IF ANOTHER KART RUNS INTO THE STRING ALL THE BANANAS ARE LOST AS ONE. SKILFUL PLAYERS WILL RAPIDLY DEPLOY THE FIVE BANANAS NEAR SOME CREVICE OR OTHER HAZARD TO MAKE THE TRACK ALMOST IMPASSABLE!

STAR

ONCE ACTIVATED, THIS RAISES A KART'S TOP SPEED BY 20%, MAKES THE PLAYER LETHAL TO ANY OTHER PLAYER AND LET'S THE KART RUN THROUGH TRACK OBSTACLES AS IF THEY WEREN'T THERE. LASTS FOR ABOUT FIVE SECONDS.

FAKE POWER-UP



THE SNEAKY BOOBY-TRAP LOOKS JUST LIKE A NORMAL POWER-UP CRYSTAL, ONLY THE QUESTION MARK IS UPSIDE DOWN.

GHOST



THIS LETS YOU STEAL AN OPPONENT'S POWER-UP, WHILE SIMULTANEOUSLY TURNING YOUR KART INVISIBLE AND INVULNERABLE. PARTICULARLY USEFUL IN BATTLE MODE.

LIGHTENING BOLT



THIS SHRINKS ALL THE OTHER KARTS TO ABOUT A THIRD OF THEIR NORMAL SIZE, DRASTICALLY REDUCING THEIR SPEED. EVEN MORE FUN, IF THEY TOUCH EACH OTHER OR AN OBSTACLE THEY'RE SQUISH FLAT. BEST OF ALL, YOU CAN FLATTEN THEM YOURSELF BY RUNNING OVER THEM. SNEAKY PLAYERS WILL NOTICE SHRUNKEN PLAYERS' LACK THE SPEED TO MAKE CERTAIN JUMPS!

BOWSER MISSILE



THIS IS JUST LIKE A RED SHELL, ONLY A LOT SMARTER. FIRST OF ALL, IT DOESN'T LOCK ON TO THE NEAREST COMPETITOR BUT ONLY THE LEADER. SECONDLY, IT'S SMART ENOUGH TO STEER AROUND WALLS AND EVEN MAKE JUMPS WHICH WOULD KNOCK OUT A RED SHELL. THIRDLY, IT WILL KNOCK OVER ANY OTHER KARTS IT MEETS ON ITS PURSUIT COURSE BUT WON'T BE DESTROYED UNTIL IT HITS THE LEADER KART. NEITHER RED SHELLS, GREEN SHELLS OR BANANAS CAN DEFEND AGAINST IT, BUT IF YOU RELEASE IT TOO NEAR AN OBSTACLE IT CAN BE DESTROYED THEN. SADLY, IT DOESN'T APPEAR IN BATTLE MODE!

MUSHROOM



ONCE ACTIVATED, ACCELERATES YOUR KART UP TO 20% ABOVE NORMAL MAXIMUM SPEED FOR ABOUT FIVE SECONDS. A SIMILAR EFFECT CAN BE ACHIEVED BY CORRECTLY TIMING YOUR ACCELERATION AT THE START OF A RACE.

TRIPLE MUSHROOM



RATHER THAN OFFERING 60% SPEED INCREASE, THIS OFFERS YOU THREE MUSHROOMS TO USE WHEN YOU PLEASE, EACH OFFERING A BRIEF, FIVE SECOND INCREASE TO 20% ABOVE NORMAL MAXIMUM SPEED.

GOLDEN MUSHROOM



THIS GIVES YOU AN INFINITE SUPPLY OF MUSHROOMS FOR ABOUT TEN SECONDS. THIS IS PARTICULARLY USEFUL FOR BEGINNERS ON NARROW, TWISTY COURSES WHERE A SINGLE MUSHROOM MIGHT SIMPLY BOUNCE THEM INTO A WALL AND STOP THEM DEAD. WITH A GOLDEN MUSHROOM, YOU CAN KEEP RE-ACCELERATING UNTIL IT RUNS OUT.

• THESE POWER-UPS DON'T APPEAR IN BATTLE MODE.

More Mario Kart⁶⁴ Tracks & Arenas



BOWSER SPEEDS BY WARIO, PUSHING HIM INTO FOURTH PLACE ON HIS OWN TRACK WITH A HUGE TV SCREEN SHOWING THE ACTION ON THE LEFT.



PRINCESS PEACH'S CASTLE MAKES A CAMEO APPEARANCE BOTH ON HER OWN CIRCUIT, ABOVE, AND IN THE REWARD SEQUENCE WHEN YOU WIN A CUP.



BOWSER'S STATUE BREATHES FIRE AT THE ENTRANCE TO HIS CASTLE. DON'T WORRY, IT CAN'T HARM YOU – BUT THERE ARE PLENTY OF REALLY NASTY HAZARDS INSIDE.



THE BRIGHT, CHEERY COLOURS DISGUISE ONE OF THE GAME'S MOST DEMANDING COURSES WITH PLENTY OF STEEP BANKS AWAITING THOSE WHO STRAY OFF LINE...



KINOPIO AND LUIGI WISELY BRAKE AS THWOMP CUBES POUND THE GROUND. GET CAUGHT UNDERNEATH AND YOU'LL BE SQUISHED FLAT AS A PANCAKE.



STAR CUP

WARIO STADIUM [1591M]

The second-longest circuit is played out in a huge mud-track arena complete with one crucial leap (miss it and you drop on the track about a third back on your original position). Initially, the circuit can seem a bit too long, but lots of corners and the slippery, muddy track are ideal for mastering those power-slides. Add in some outrageously hilly terrain and you've got Nintendo's masterful take on Sega Rally.



TOP, KINOPIO GETS PULLED OUT OF THE WATER FROZEN INTO AN ICE CUBE. ABOVE, DODGING PENGUINS IN A SHERBET CAVE.

SHERBET LAND [756M]

A short, fast course with some tight corners all played out on ice. Judging how close you can get to the edge isn't easy, particularly with huge, mad penguins slidin' about for fun. Fall in the water and you're pulled out

encased in ice – amusing, if only for your competitors!

PEACH CIRCUIT [1025M]

A deceptively tricky, demanding course with a particularly nasty pair of hairpin bends leading into the main straight – a large lake provides a watery reception for the careless. On the right of the game's largest leap is Princess Peach's Castle, which also plays host to the reward ceremony. It's exactly the same as in *Super Mario 64*, but is here sadly uninteractive.

BOWSER CASTLE [777M]

Proof positive of just what the N64 can do. Huge Thwomp cubes whirl about overhead, rush into the distance and then slam down on your head just as you're negotiating a particularly nasty turn. A couple of narrow bridges and a leap over bubbling lava, plus a fire-breathing Bowser statue all add to the fun. Although a little overwhelming initially, it soon reveals itself to be an extremely fast and fun track. Unlike the similarly ambitious motorway, this is a real classic you'll return to again and again.



MARIO OUT-CORNERS PRINCESS PEACH AND YOSHI ON PEACH CIRCUIT. YOU CAN BEAT THE COMPUTER USING NORMAL CORNERING, BUT NOT YOUR FRIENDS!



MARIO JUMPS INTO A POWER SLIDE ON HIS VERY OWN CIRCUIT. A STEAMY LETTER 'E' SHOWS WHAT HE'S DOING – TURN THE STEAM RED FOR A TURBO-BOOST.

Power Slides and Mini-Turbos

● USING CONVENTIONAL CORNERING, A KART'S SPEED CAN DROP ABOUT 10-20KPH WITH SLUGGISH ACCELERATION OUT OF THE TURN AND, IF THE TURN IS TOO SHARP OR GOES ON TOO LONG, THERE'S THE RISK OF LOSING TRACTION ENTIRELY AND SPINNING OUT. TO POWER SLIDE, THE PLAYER MUST PRESS AND HOLD THE 'R' BUTTON TOGETHER WITH ACCELERATION. THE KART WILL JUMP INTO A POWER SLIDE WITH LETTER-SHAPED SMOKE POURING OFF ITS WHEELS. SPEED LOSS CAN BE AS LITTLE AS 5KPH WITH MUCH GREATER ACCELERATION OUT OF THE TURN. ON THE NEGATIVE SIDE, THE VERY SPEED OF THE POWER SLIDE MAKES IT THAT MUCH MORE LIKELY A PLAYER WILL SLIDE OFF THE TRACK OR EVEN HIT A WALL. USING POWER SLIDES TURNS EVEN THE MOST BANAL TRACK INTO A HAIR-RAISING TEST OF SPLIT-SECOND REACTIONS AND IS THE ONLY WAY TO PRODUCE COMPETITIVE TIME TRIAL RESULTS.

TRUE SPEED FREAKS WILL TAP THE JOYSTICK LEFT/RIGHT WHILE POWER-SLIDING, TURNING THE SMOKE YELLOW AND THEN RED, WITH A VERY USEFUL MINI-TURBO BURST OF ACCELERATION AS THE REWARD!



Mirror Mode

Win gold for all the cups, in both 100cc and 150cc mode, and a fourth race class is added above 150cc. This doesn't offer additional speed, but instead a new set of 16 tracks. These are identical to the above, but reverse the turns while retaining the same race direction. Apart from the oncoming traffic for Kinopio Highway, this isn't that dramatic a change but it does provide a fresh spin to keep players interested.

SPECIAL CUP

DONKEY JUNGLE PARK [893MM]

A wild, riotous track which consists of a long river jump, a tight corner located in a cave and some very fast twisting turns through the jungle. The latter are spiced up by rocks bouncing about in the jungle, veer off track and these provide a disorientating pounding for the careless.



THE PADDLEBOAT PROVIDES A NICE GRAPHICAL FLOURISH, BUT IS HARMLESS AS LONG AS YOU DON'T JUMP AT TOO ACUTE AN ANGLE ACROSS THE RIVER.



THIS NARROW ROPE BRIDGE IS IDEAL FOR BOOBY-TRAPS, ESPECIALLY AS THE FINISHING LINE IS JUST AFTER THE CAVE AHEAD.

YOSHI VALLEY [772M]

An agreeably confusing track with most of its length consisting of numerous different routes running through a canyon infested with bizarre, hedgehog creatures. The shortest route is, of course, the most difficult and gives players an admirable insight into the precision of the N64's 3D with kart wheels slippin' and slidin' on the edge of some very long drops!



YOSHI SPINS OUT ON HIS VERY OWN COURSE, A TRACK SO WONDERFULLY COMPLEX THE CPU DOESN'T EVEN ATTEMPT TO RANK PLAYERS DURING THE RACE.

HYUUDORO HOUSE [747M]

Something of a homage to the original: an entirely flat wooden track suspended over icy water. The fact that some barriers have been left off tight corners makes for some hair-raising corners, while a bat-infested ghost house is particularly tricky if you've just been magically shrunk!

RAINBOW ROAD [2000M]

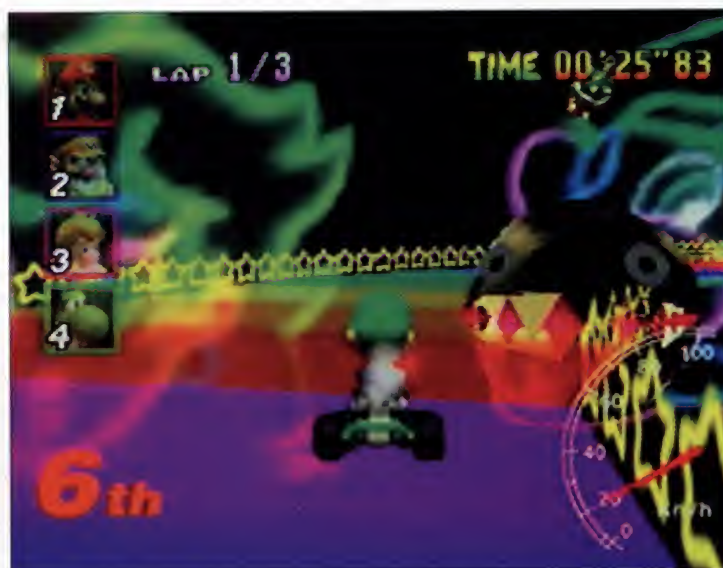
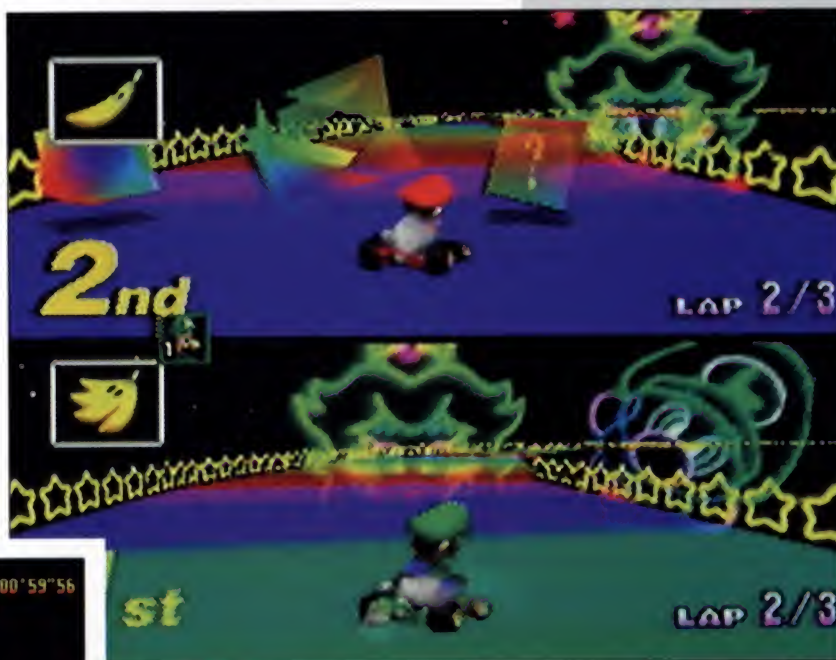
The track you loved to hate on the original – a long, fiendishly twisted course with no barriers, no run-off areas: only your skill kept you on track. The 64bit version is even longer and twistier, but sadly there's barriers along every metre of its 2000m length. It's impossible to fall off, except if you drift off on one long jump. A huge chain-chomp enemy whizzes about, boasting a beautiful mirror finish, but aside from this and some lovely neon graphics in the sky this is a real disappointment. Still, all the loop bits and slidey track make for some awesome power-slides.



THE GHOST HOUSE LEVEL FEATURES THE HUGE FISH WHO PRESENTS YOU WITH YOUR TROPHY AT THE END OF EACH CUP. HE DOESN'T HURT YOU THOUGH.



LUIGI AND MARIO TUSSELE FOR THE LEAD AS THEY APPROACH THE END OF THE HUGE CANYON SECTION. FORTUNATELY, YOSHI'S EGG ISN'T BLOCKING THE BRIDGE.



LUIGI ISN'T DOING WELL AT ALL, AND THE VERY FAST CHAIN-COMP, COMPLETE WITH BEAUTIFUL MIRROR FINISH, IS JUST ABOUT TO SCOFF HIM UP AND COST MORE VALUABLE SECONDS.

Battle Arenas



ARENA ONE

A SIMPLE OVAL WITH WALLS ON THE OUTSIDE, A POOL OF LAVA AT ITS CENTRE AND FOUR RECTANGULAR BUILDINGS FOR COVER. IDEAL FOR BEGINNERS WHO WANT TO GET INTO ACTION STRAIGHT AWAY. THE EMPHASIS IS ON THE WEAPONRY RATHER THAN TERRAIN AND IT'S A TRIBUTE TO THE GAME'S TACTICAL COMPLEXITY THAT THIS ARENA IS SO ENTERTAINING.



ARENA TWO

AN ELABORATE MULTI-LEVEL TRACK WITH RAMPS AND RUNWAYS LINKING TOGETHER FOUR TWO STOREY BUILDINGS. IT CAN TAKE A WHILE TO GET USED TO THE SIZE AND GEOGRAPHY OF THIS ARENA – WITH JUST TWO PLAYERS IT CAN FEEL PARTICULARLY SPACEY AT THE START. HOWEVER, THE ABILITY TO SNEAK UP ON SOMEONE FROM ABOVE, AND THEN QUICKLY DROP OFF ONTO THE ROAD AND FIRE A LETHAL HOMING MISSILE, MAKES THIS THE MOST SOPHISTICATED BATTLEGROUND FOR THE TACTICALLY MINDED.



ARENA THREE

AN ODD, SPIRALLING THREE LEVEL MAZE WHICH RISES UP TO A CENTRAL DROP ZONE. ENTERTAINING, BUT REALLY NEEDS FOUR PLAYERS TO MAKE SENSE OF ITS SIZE AND COMPLEXITY.



ARENA FOUR

A TECHNO-NIGHTMARE SITUATED ON TOP OF A SKYSCRAPER. THERE'S A HOLE IN THE MIDDLE, FOUR PITS BETWEEN THE START LOCATIONS AND THE OUTER PERIMETER IS AN UNGUARDED PRECIPICE TO YET MORE INSTANT DEATH. INITIALLY A SICK JOKE, WITH PRACTICE IT BECOMES THE MOST ACTION-PACKED AND ENTERTAINING ARENA. AS YOU MIGHT EXPECT, LAYING A CARPET OF BANANA BOOBY-TRAPS IS PARTICULARLY LETHAL HERE AND NEVER HAS THE BRAKE/REVERSE BUTTON BEEN MORE ESSENTIAL!



DONKEY KONG LOOKS ON AS HIS COMPETITORS TAKE EACH OTHER OUT. THE N64'S HI-RES GRAPHICS ENSURES EVEN AT QUARTER-SIZE, GRAPHICS ARE SHARP AND EFFECTIVE. ARENA TWO IS ONE OF THE GAME'S MOST AMBITIOUS LEVELS WITH OVERHEAD RAMPS PROVIDING PLENTY OF SCOPE FOR PLAYERS TO AMBUSH EACH OTHER. THE NARROW CORRIDORS ARE ALSO PERFECT FOR SETTING LETHAL FIRE ZONES, WHEREIN GREEN SHELLS CRAZILY RICOCHET TO MAKE SAFE PASSAGE ALMOST IMPOSSIBLE.

OPINION

Just like its illustrious forebear, first impressions of *Mario Kart 64* are misleading. Once again, the 50cc class can be regarded as toddler fodder and should be ignored unless you want to spend time sight-seeing. 100cc is adequate for getting to grips with the courses and control system, but in very short order only 150cc will do.



AND THEY'RE OFF! THE RUSH OF KARTS AT THE START OF EACH RACE MAKES FOR SOME SPECTACULAR ACTION, PARTICULARLY ON NARROW TRACKS SUCH AS THIS.



BANG! MARIO PAYS THE PRICE FOR CUTTING JUST A LITTLE TOO CLOSE TO ONE OF THE SNOWMEN, TIGHTLY GROUPED AROUND AN ICE STATUE OF THE FAMOUS ITALIAN.

The overall emphasis of the game is very much on four player mode which is undoubtedly its strongest point. The slower frame update, and consequently reduced responsiveness, don't so much harm the game as perfect it. The game is never so demanding, never so fast-feeling as when operating under these limitations. It's the first game I've seen which doesn't just work in four-player split-screen mode, it actually soars and is brilliantly, irresistibly playable.

MK64 offers

A wider, more powerful range of power-ups, with the really powerful weapons invariably provided to those in last place, mean players of varying ability can play together much more easily than the original. However experienced you are, however far in front you are, you can never totally



AFTER CROSSING THE FINISHING LINE, THE CAMERA PANS AROUND SO YOU CAN TRULY APPRECIATE THE STUNNING QUALITY OF THOSE 64-BIT GRAPHICS.



ONE SHELL SENDS KINOPIO TUMBLING, WHILE ANOTHER STREAKS OFF INTO THE DISTANCE. THE GLOWING MISSILE CONTRAILS ARE A NEAT TOUCH.



WATCH OUT FOR THE PENGUINS! HERE YOSHI FEELS THE IMPRINT OF A PENGUIN BEAK UPON HIS KART AND SPINS OUT, LOSING VITAL SECONDS.



BOWSER TAKES A TUMBLE, ALLOWING YOU TO ADMIRE THE DETAIL OF HIS SGI RENDER BOTH ON THE TRACK AND ON A HUGE TV SCREEN IMMEDIATELY BEHIND HIM.

relax with so much wacky mayhem exploding behind you. The Battle Mode variation does make you aware of how small your individual screen is, but the richness of four player gameplay more than compensates: 'yes, of course we're a team... oops!'

Without three or four players the game's strengths remain, but the compromises become more evident. The most obvious of these is in the graphics. Preview shots of Kinopio Highway's traffic and Kara Kara Desert's locomotive suggested an outrageous new level of 3-D trickery and excitement. The reality is considerably different with just two tracks delivering on this promise. Bowser Castle is an unbelievable riot with huge Thwomp cubes whirling all about the place. At first it seems too much, even the screen shuddering as



extravagant 3-D creations such as the riverboat, rock slide and locomotive are all limited to looking pretty, while affecting gameplay barely at all. In four player mode there's no need for such distractions, but in two or one player mode you keep waiting for surprises which never appear.

Similarly, some of the arenas in Battle Mode can seem a little too spacious for less than four players, even if the increased range of power-ups and 3-D terrain makes it far superior to the original 16-bit version. In Versus or Grand Prix mode, however, this wide range of firepower can seem initially overwhelming. The wildness of the combat, especially with the bias of power-ups against leaders, is fun but blunts the precision of *Super Mario Kart* and can make the tracks seem dull by comparison. It's all very



YOSHI IS THROWN INTO THE AIR AFTER BEING HIT BY RED SHELL FROM KINOPIO. THE 'CRASH' GRAPHIC IS SO FAST AS TO BE ALMOST SUBLIMINAL.

pumping racing game is the power-slides. Faster and more sophisticated than anything seen in *Super Mario Kart*, they emphasise just how much thought has gone into both handling and track design. Using this technique, even the most bland seeming tracks suddenly take on a fiendish challenge. While novices will have a ball fooling around with the firepower, experienced gamers will discover there's a real race game underneath.

Overall, *Mario Kart 64* undoubtedly delivers on its promise of unrivalled four-player gameplay. In other modes, a consequent conservatism lessens the immediate impact but the familiar richness of gameplay, and plenty of underlying depth, ensures in no department does the game disappoint. It's simply awesome fun and, once again, the more you play, the more you enjoy.

Unrivalled four player gameplay

the cubes crash down, but with practice it becomes excellent fun.

Kinopio Highway, by contrast, looks excellent but is ultimately one of the less interesting tracks – not least for the way it transfers attention from interplayer combat to simply avoiding traffic. Perhaps because of this, other

enjoyable, but some of the original's buzz seems lost.

16-bit veterans should persist with the game, though, because under the gentle, forgiving surface there really is the 'wolf in sheep's clothing' which its director has talked about. The key to getting a hard-edged, adrenaline-



OOPS! TURBO-STARTS CAN TAKE YOU FROM LAST TO FIRST IN A FEW SECONDS, BUT IF YOU MISS-TIME IT AN EMBARRASSING SPIN-OUT WILL LEAVE YOU STRANDED.



WARIO WATCHES LUIGI KILL OFF PLAYER THREE, SEE HOW HIS BALLOON 'LIFE' DRIFTS AWAY. MEANWHILE, MARIO IS PLAYING SMART AND WAITING ON THE EDGE.



LET'S JUST SAY THE REWARD SEQUENCE IS FUNCTIONAL. IT'S NOT MUCH BETTER THAN THE SNES ONE, BUT IT'S PLAYABILITY NOT FMV WHICH MAKES THE GAME A WINNER.

64 THE BOTTOM LINE

Keys



Combos

B+A+left/right joystick: Kart spins around [By holding down Z, some power-ups can be held behind the kart]

Rating

Graphics



Audio



Gameplay



Lasting Challenge



Overall



Summing up:

A LANDMARK TITLE THAT ACTUALLY IMPROVES ON THE ORIGINAL AND JUST KEEPS GETTING BETTER AND BETTER...

Ninformation



Publisher: GT Interactive
Developer: Midway Studios

Game Type: Shoot-'em-up
Cart size: 8MB

Release Date:
Price:

TBA
£TBA



Guts, **ENTRAILS**, chain saws, lots of **SCREAMING**. *Doom* turns 64-bit!

DOOM

\$64,000 Question

- ANALOGUE CONTROL IS A BIG PLUS THAT ADDS CONSIDERABLY TO THE GAMEPLAY.
- COMPLETELY NEW LEVELS WHICH ARE OTHERWISE IMPOSSIBLE ON OTHER MACHINES.
- FULL USE OF PERSPECTIVE CORRECTING, ANTI-ALIASING, Z-BUFFERING, AND MIP-MAPPING IRON OUT PREVIOUS PROBLEMS.



I'VE BEEN HERE BEFORE.

There's a ten foot furious-looking red chap throwing green fireballs at my arse and I'm high-tailing it down a spiral flight of stairs. It all seems so wretchedly familiar. A sweet tinkle of groaning torture victims brings it all back, as does the rapid oscillation of my sphincter! Ah yes. Here I am. Back in the deeply twisted world of *Doom*.

Three and a quarter centuries after it first appeared on an abacus, the great first person perspective shoot-'em-up has finally made it to Nintendo 64. This is the grand-daddy that started it all (I'm not counting *Wolfenstein* as that belongs to the pre-Doomatic-age).

WE'RE ALL DOOMED!

Most games these days can be described as "*Doom* but with something." Well, this is '*Doom* but with *Doom*'. If you haven't played *Doom*, you need to get a life. If you have played *Doom*, you need to claim back that part of your life that you spent picking your way through multiple levels, fiendish puzzles and truly horrible enemies.

The trouble with any review is that boring bit which starts: 'You Are A blahdy blahdy blah.' I'm guessing you've figured out that in this game 'you are' effectively a variety of slightly swaying weapons that float around at the bottom of the screen pointing outwards and moving forward, backwards and sideways. Your manifestation can also tug at switches, pick up ammo and open doors. This is not rocket science. Your job is to get from A to B as fast as possible, during which time you will turn carefully



THE MAIN DIFFERENCE BETWEEN *DOOM 64* AND OTHER VERSIONS ARE THE QUALITY OF GRAPHICS ON ALL LEVELS. YOU GET HIGHER QUALITY TEXTURES AND FAR MORE DETAIL AND DISTANCE.

rendered monsters into the kind of things Delia might drag out of the fridge after an open day at the abattoir.

The bad guys move in faintly predetermined formations, firing off guns, fireballs and what-not at you. You avoid these, otherwise a salutary

number on your screen diminishes to nothing, signifying the status of your fragile existence.

Turn monster



THE CHAIN GUN IS STILL THE BEST WEAPON IF YOU GET SURPRISED, AS IT PUMPS OUT HUNDREDS OF ROUNDS A MINUTE AND CAN HOLD PLENTY OF AMMO.



DOOM 64 IS PACKED WITH SUBTLE LIGHTING EFFECTS WHICH CAN CHANGE INSTANTLY. ONE MINUTE THIS CORRIDOR IS LIT UP, THE NEXT IT'S PLUNGED INTO DARKNESS.

Memory Options

MEMORY:
LEVELS AND INVENTORY
SAVED.

CONTROLLER PAK:
LEVELS AND
INVENTORY - NOTHING
NEW.



164



ENEMIES ARE NOW SLIGHTLY BETTER THAN THE FLAT SPRITES OF THE PC AND PSX. YOU GET FOUR DIFFERENT VIEWS AND DEEPER TEXTURES.

specifically the PC and PlayStation?

For starters, this is a very different looking game to what you've played before. Not so as you won't recognize it instantly, but you'll certainly see the differences. Despite a much more varied and adventurous use of colour, there is still a sense of dark

foreboding seeping through each and every damp bulk-

head. The developers seem to have been

let loose on the color palette

but, showing

admirable

constraint,

they haven't

opted for

ravey pinks

and pastels.

Instead there

are dangerous

bloody reds,

treacherous bright

greens and, most

prevalent, deep ponderous

blues.

If you're looking for differences between this and previous incarnations, the monsters are a good start. It seems that the higher the monster is in the sick hierarchy of evil,



Power-ups in the form of First Aid boxes or blue bottles will extend life expectancy, as will planning, experience and just a touch of grey-matter. But stumbling across any knickknack likely to prolong your wheezing life will illicit squeals of everlasting gratitude to the game designer's awesome sense of appropriate timing.

CHAINSAB SYMPHONY

The question is, why is Nintendo bringing such a very old game to such a very new platform? And how does it compare to all the other versions,



THE DEMONS ARE BACK - AND THIS TIME, THEY'VE BROUGHT THEIR MATES. THE LEVELS IN DOOM 64 ARE ALL-NEW AND FULL OF GREAT SHINING MOMENTS LIKE THIS.



YOU DIDN'T GET THIS LEVEL OF DETAIL IN DOOM ON THE PLAYSTATION AND THE GOOD NEWS IS THAT IT ALL MOVES VERY SMOOTHLY INDEED. WHEN WILL IT GET A UK RELEASE THOUGH?

what Delia Smith might pull out of the fridge in an abattoir!



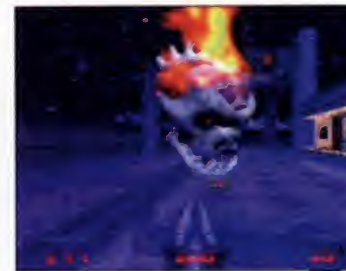
THE LOWLY PISTOL HAS NOW CHANGED A BIT AND LOOKS LIKE A COLT STANDARD ARMY ISSUE. IT HAS VERY LITTLE POWER AND IS NEXT TO USELESS THOUGH.



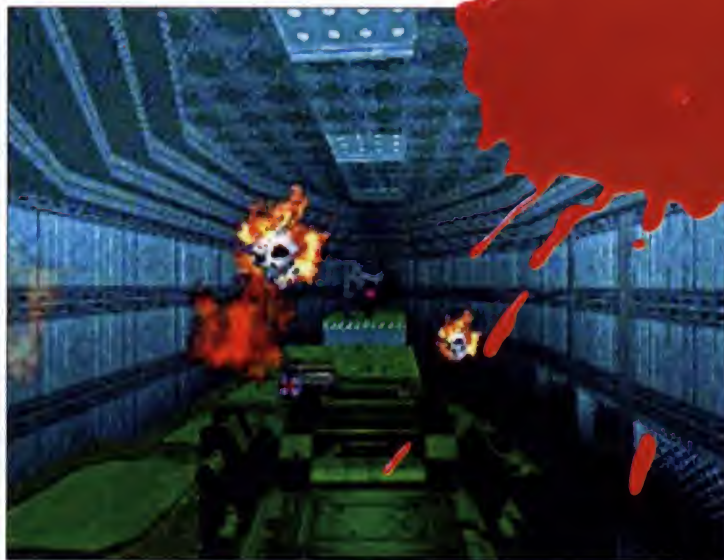
YOU STILL GET PLENTY OF BLOOD IN THIS VERSION OF THE GAME DESPITE NINTENDO'S FAMILY GAMES POLICY. ANYTHING ELSE WOULD HAVE LESSENED THE IMPACT.



THE ENEMIES ARE ON THE WHOLE LARGER THAN BEFORE, THIS PURPLE DEMON TAKING UP MOST OF THE SCREEN. THE FACES ARE ALSO ANIMATED, WHICH IS A GOOD TOUCH.



DOOM 64 CERTAINLY LOOKS IMPRESSIVE, AND THE SCROLLING IS EXCEPTIONALLY SMOOTH, BUT IT'S JUST NOT ANYTHING NEW IS IT? BRING ON QUAKE OR DUKE NUKEM!



LOST SOULS, AKA FLAMING FLYING SKULLS. HOTHEADED CHARACTERS DESCRIBED BY ID IN THE ORIGINAL DOOM MANUAL AS "FLYING, TOUGH, DUMB, ON FIRE - 'NUFF SAID."



POSSIBLY THE MOST IMPORTANT NEW GAMEPLAY ELEMENT IS ANALOGUE CONTROL WHICH ALLOWS SMALL DEGREES OF STRAFING IN TIGHT CORNERS.

the more he or it has changed.

Far from being the creatures of old, which always looked as though they could benefit from an overnight stay at the dry cleaners, they are now slick, pseudo metallic warriors. Equally astonishing are those fat red things which run up corridors and try to grab you. The best thing about these guys is the 'thud' they make when they hit the ground. Now though, I have taken a fancy to their teeth and claws, details which were sadly missing in previous versions of the game. It was always hard to take these lumps of crimson lard all that seriously but now, well, they deserve a little more respect.

Not surprisingly, Midway Studios has not been slow to take advantage of the Nintendo 64's amazing technical treats. These include the use of translucent fade-in of characters which makes for a more realistic and eerie entrance for the host of Satanic cohorts. If you must prove the superiority of your machine over lesser manifestations, such as PlayStation, this is an effect worth displaying.

3-D OR NOT 3-D

Another is the way the platforms and balconies can overhang lower levels. On other machines, the effect of 3-D, and of depth between levels was a 2D hack. Thus it was impossible for, say, a bad guy to be lurking beneath you while you frantically pace across a balcony. This trick doesn't make for a completely new game, but it does add spice even for the most experienced *Doom*-a-phile.

The levels are all 3-D polygon maps (as always) and the characters are sprites. But get up close to anything in this game and you won't get that annoying pixelation which had always plagued the *Dooms*. Everything is smooth and silky. Beautiful in fact.

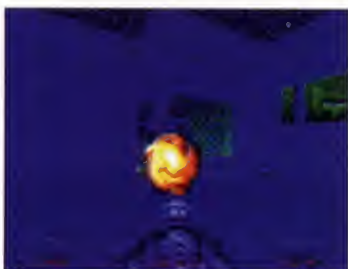
Perspective correcting, anti-aliasing, z-buffering, and mip-mapping have all been incorporated into solving *Doom*'s long-standing pixelation and other graphics problems. The result is that the game is a supermodel of *Dooms*.

As for level design, here was an area where there could have been genuine concern. The levels were not designed by Id, but by Midway. Apparently though, Id was super-strict on exercising their famous veto. "Id had a heavy hand in

making sure *Doom 64* came out exactly how they wanted it," said Andrew Hoolan, marketing executive at Midway. "And after two weeks of testing and overview, Id Software left



STAIRCASES HAVE BEEN USED MORE THAN IN PREVIOUS LEVEL DESIGNS. IT'S EASY TO FIND YOURSELF UNDER ATTACK WITH NO ESCAPE SAVE BACKWARDS.



ALAS, THE SCENERY (SUCH AS COMPUTER SCREENS) CAN'T BE BLOWN UP A LA DESCENT, BUT THEN THERE'S ALWAYS DUKE NUKEM COMING SOON.



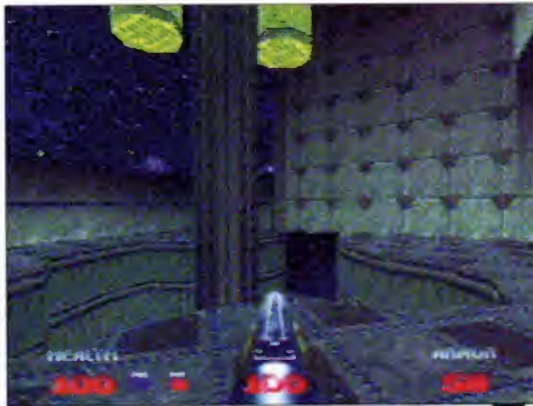
STEADY DETERIORATION OF VICTIMS IS A PLEASING SITE. AFTER THE FIRST HIT, RED HOLES START APPEARING AND THEN THEY EXPLODE!



THE DESIGNERS WERE AT PAINS TO INTRODUCE A VARIETY OF TEXTURES. HERE THERE ARE FIVE DIFFERENT WALL, FLOOR AND CEILING PATTERNS. MAYBE NOT TO TERRY CONRAD'S TASTE, BUT HEY, THIS AIN'T KENSINGTON.



YOU CREEP SILENTLY DOWN THE DARK CORRIDORS NERVOUSLY WAITING FOR SOMETHING – ANYTHING, TO ATTACK YOU. COME GET SOME.



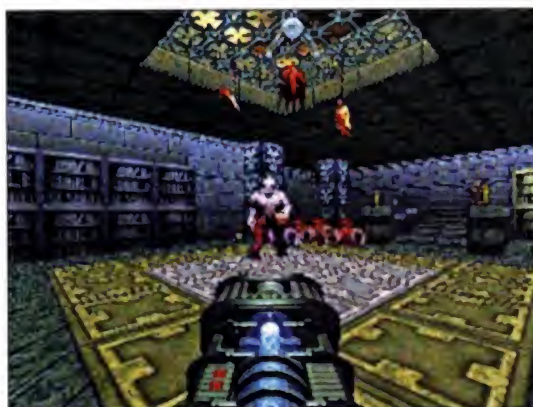
THE LEVELS IN DOOM 64 HAVE BEEN CREATED FROM SCRATCH. THERE IS NO REPETITION OF ANYTHING FROM THE PC OR PLAYSTATION – GREAT!

the San Diego Midway studios with nothing but glowing praise. *Doom*, is a huge attraction, and the game has an immersive feel unlike any of the other *Doom* versions, or any other first-person shoot-'em-ups"

My feeling is that although this is still a glorious weapons-fest, puzzle solving is slightly more prevalent than usual. Sure, it's all trial and error stuff. You figure the way out by exploring everywhere and that's as far as the puzzle really goes. But there seem to be more switches and traps and lifts and such-like than usual. Perhaps this is a result of the game's age, and the need to try to add depth where in essence, there is none. Perhaps also there is the desire to make the most of 30 levels, which is a good deal less than the 55 offered in the PlayStation version. It should be stressed though, that these are all absolutely new levels, while the PSX version carried nothing but PC rehases.

how to shoot, and how to get out of trouble. An extra weapon has been thrown in which can best be described as a laser action machine gun. In the catalogue of fire-arms, it's listed above the truly magnificent BFG 9000, but if truth be known, I'd put it between the rocket launcher and the plasma gun.

And so, finally, to the score. You will know the score already, because it was the first thing you looked at. I am at a loss. On the one hand, this is a very old game which has been dusted down and brightened up because it's a sure fire winner. Cynics might suggest that the



DEATH CAME TO ME SOON AFTER THIS SHOT WAS TAKEN. THE SCREEN FADES OUT IN A SMEAR OF BLOOD WHICH DOESN'T TRANSLATE WELL IN A STILL-SHOT.

Nintendo 64 was built for better things. On the other, it's flaming good fun, and will prove to be well worth your spendage, even if you have already spent half your life crawling the caverns of *Doom* on all the other platforms. A worthy update of an undoubted classic, but it's not exactly a major step forward.



BIG GUNS

But before the death-mongers among you turn-off at the prospect of having to use your brains, it should be stated that this is, and always will be, a game where the winner knows



IN A GAME LIKE DOOM, GETTING THE BLOOD RIGHT IS EXTREMELY IMPORTANT. THERE'S JUST SO MUCH OF THE STUFF!

64 THE BOTTOM LINE magazine

Keys



Combos

None

Rating

Graphics



Audio



Gameplay



Lasting Challenge



Overall



81

Summing up:

THIS GAME IS AS OLD AS DIRT, BUT THE CLASSIC GAMEPLAY DESIGN COUPLED WITH TECHNICAL IMPROVEMENTS MAKE IT A MUST.

CRUIS'N

Ninformation



8 MB



Publisher:
Developer:

Nintendo
Williams

Game Type:
Cart size:

Sport Sim
8MBit

Release Date:
Price:

TBA
TBA



The N⁶⁴'S first **REAL** life racing game arrives – but should it have **BOTHERED**?



CRUIS'N USA IS APPARENTLY A racing game, although *Supermarket Sweep* with cars instead of shopping trolleys is a more truthful description.

Taking place across the entire United States, driving in stages from west to east, this is a conversion of the ageing arcade game which had "Ultra 64" spinning on the screen but was actually running on a 32-bit board of Williams' own. At the very least the conversion hasn't downgraded the game any, with the Nintendo 64 version actually having a few minor enhancements.

TACKY

Generally, as a rule in videogame development, it is always a good idea to check that the game is fun, no matter how faithful the conversion is. But that one niggling detail has



NO MATTER HOW DELICATE YOUR CAR IS, IT WILL SEND THE FRONT END OF AN ARTICULATED LORRY TWIRLING INTO THE AIR WITH EASE.



THE CARS LOOK OKAY EVEN AS YOU GET UP CLOSE, LIKE THIS MENACING ITALIA P69, BUT THEY LACK THE DETAIL WE WOULD EXPECT FROM THE N64.

unfortunately gone unnoticed in this case. With the choice of only a feeble four cars, you take to the roads of America racing against nine computer

controlled opponents, in the hope of winning a car that might be any fun to drive.

Cruis'n USA is painfully short of

Cruis'n USA is painfully



YOU HAD BETTER PRAY THAT YOU DON'T FIND YOURSELF IN A BAD CRASH WITH SOMETHING LARGE LIKE THAT FIRETRUCK. BOTH OF THE SPINNING VEHICLES CAN HIT EACH OTHER OVER AND OVER.



THE CRASHES LOOK VERY DRAMATIC IN THESE SCREENSHOTS, BUT IN THE GAME THEY ARE EXTREMELY POOR, JERKY MOMENTS THAT GET IN THE WAY OF THE RACE.

USA



ON THE BRIDGE SECTIONS, THERE IS NO WAY TO CRASH OVER THE EDGE. THAT WOULD BE TOO MUCH FUN.



AT TIMES YOU WILL BE BRIEFLY ACCOMPANIED BY THIS HELICOPTER FLYING OVER THE ROAD. IT'S HARDLY AIRWOLF.



THE FAT LEGGED LADY HAS JUST WAVED THE FLAG, AND ALREADY I'M PULLING LEFT TO DRIVE TO THE FRONT. OH, THE CHALLENGE.



IF YOU WIN THE GAME, YOU GET A LITTLE CEREMONY ON THE PIG FARM THAT COVERS THE ROOF OF THE WHITEHOUSE.

rt of any real features...



THE ITALIA CAR, LOOKING UNCANNILY LIKE A FERRARI, BREAKS THROUGH THE TITLE SCREEN WITH A NICE EFFECT. THIS MAY FOOL YOU INTO THINKING THE GAME LOOKS GOOD. YOU'D BETTER SIT DOWN.



BUMPING UP ONTO THE SIDEWALK IS HARDLY GOING TO GET YOU INTO FIRST PLACE, IS IT? IN *CRUIS'N USA*, ONE BAD MOVE AND THE WHOLE PACK WILL GO SCREAMING PAST AT A TERRIFYING RATE.



VENT YOUR RAMPANT DISREGARD FOR THE AUTHORITIES BY SMASHING A POLICE CAR INTO A FIRETRUCK AT TOP SPEED! JUST DON'T EXPECT ANY DAMAGE TO THE BODY WORK AFTERWARDS, OKAY?

features that would disguise what is obviously the most basic of driving games, adding nothing to an ancient genre to pull it from mediocrity. Crashes are ugly, pre-defined affairs, so you either spin through a perfect 360° to face directly forward again, or flip the car in the air, only to land miraculously on all four wheels and pointing in the right direction again. Even nudging the sides of a track causes the car to rotate until you are facing straight down the road, and all this is so false and unnatural that it



betrays the nice way the cars sway on their suspension during cornering.

Cruis'n USA also suffers from many other problems that make it look as though it simply cannot have been play-tested by anything higher in the food chain than a bap. For example, at the very start of each race all the cars line up on the right-hand side of the road. You begin at the back, but all you need to do is steer out onto the left-hand lane and drive past the rest of them, directly into first place! The computer cars will not deviate from their right lane until after

Memory Options



MEMORY:
6 SAVES POSSIBLE ON
CART
CONTROLLER PAK:
NOTHING EXTRA

you have passed them all.

If there are any real fans of the arcade machine, they will probably be in love with the idea of the split screen two player game available. Don't place any hopes on this mode saving the game from gameplay hell, it's far worse than the regular one player mode because of the crippling slowing down of the frame rate, which is particularly unacceptable on a machine of such obscene power.

AWFUL

Next up, the sound. Turning off the music lets you really hear what those sound effects are doing, and it's not much. Aside from when you rev the engine of your car, that is take your finger off the accelerator and put it back on again, your engine is entirely silent! So you can be hammering along at full speed, maybe 140mph, without so much as a timid whimper from the engine.

The civilian cars and opponents cars make sound as they pass, but yours doesn't do a thing. Pump the volume up high enough and you may be able to convince yourself that there is an audible hum, but that's as good as it gets, and a good raw car sound is so important to add feel to a driving game.



UNFORTUNATELY, *CRUIS'N USA* LACKS ANY CUSTOMIZATION OPTIONS FOR THE CARS. VEHICLE CUSTOMIZATION IS THE CURRENT TREND ON OTHER FORMATS, AND IT MAKES *CRUIS'N* LOOK DATED.

This is a depressingly poor

RUBBISH

All in all, *Cruis'n USA* is a depressingly poor product that is not worth more than five pounds of your money. Each leg is only worth winning for the marvellous breasts belonging to the bouncy young lady who presents you with your trophy, but sadly this alone doesn't justify the heavy price tag.

It is upsetting at such an early time in this fantastic machine's life to already see the familiar Official Nintendo Seal of Quality stamp on this product, and there is nothing here which will not be bettered soon enough. Steer clear.



COLLIDING WITH YOUR FRIEND'S CAR IN THE SPLIT SCREEN TWO PLAYER IS GENERALLY A BAD IDEA, AS IT'S MORE THAN LIKELY YOU'LL BOTH JUST END UP LAST IN THE RACE.

Car-nal Knowledge



ITALIA P69

TOP SPEED: 144MPH
SKID PAD: 1.01G
AEROCOEFF: 0.28
0-60MPH: 2.88 SEC
POWER: 472 HP V12 DOHC 48V



DEVASTATOR VI

TOP SPEED: 147MPH
SKID PAD: 0.85G
AEROCOEFF: 0.25
0-60MPH: 3.15 SEC
POWER: 395 HP TWIN TURBO V6



LA BOMBA

TOP SPEED: 142MPH
SKID PAD: 0.98G
AEROCOEFF: 0.45
0-60MPH: 2.51 SEC
POWER: 580 HP SUPERCHARGED V12



'63 MUSCLE CAR

TOP SPEED: 145MPH
SKID PAD: 0.89G
AEROCOEFF: 0.39
0-6-MPH: 2.98 SEC
POWER: 462 HP 454 CID V8

Cruis'n USA



ON THE REDWOOD FOREST STAGE, YOU CAN GO DRIVING OFF THE EDGE OF THE ROAD INTO THE FOLIAGE. IT SLAPS YOU RIGHT BACK ON THE TRACK SOON THOUGH. Tch.



EXPERIENCE A WHOLE NEW FEELING OF DECADENCE BY CRASHING TWO HUGE EXPENSIVE SPORTS CARS INTO EACH OTHER. YOU MAY JUST STOP SPINNING IN TIME TO WATCH THE LAST CAR GO PAST.

uct that's not worth £5!



ONE OF THE BONUS CARS, THE SCHOOL BUS, IS JUST AS EASY TO KNOCK FLYING FROM THE TRACK AS THE SMALLEST CARS. IT IS MILDLY MORE AMUSING TO DRIVE THOUGH.



THE LITTLE RADAR AT THE RIGHT IS MEANT TO STOP EMBARRASSING MOMENTS LIKE THIS UNSETTLING ACCIDENT.



PREPARE FOR A VISIT TO THE WHITEHOUSE WHEN YOU WIN 15 MINUTES AFTER FIRST PLAYING THE GAME.



SCHOOL BUS – BONUS CAR
TOP SPEED: 146MPH
SKID PAD: 0.57G
AEROCOEFF: 0.61
0-60MPH: 3.45 SEC
POWER: 1000 HP BLOWN NITROUS INJECTED V8



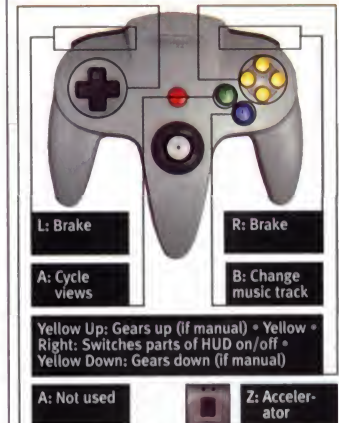
POLICE CAR – BONUS CAR
TOP SPEED: 147MPH
SKID PAD: 0.85G
AEROCOEFF: 0.29
0-60MPH: 3.12 SEC
POWER: 400 HP 454 CID V8



ALL TERRAIN VEHICLE – BONUS CAR
TOP SPEED: 145MPH
SKID PAD: 0.89G
AEROCOEFF: 0.50
0-60MPH: 2.96 SEC
POWER: 481 HP 460 CID V8

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Keys



Combos

None

Rating

Graphics



Audio



Gameplay



Lasting Challenge



Overall

31%

Summing up:
TACKY AND INFURIATINGLY INCOMPETENT. DON'T BUY IT.

We say: It's cattle's business!

77





ORCHID SETS ABOUT THE AMAZONIAN MAYA APPARENTLY UNHAMPERED BY HER SIX-INCH STILETTOS AND TIGHT COSTUME...



IT'LL TAKE MORE THAN PRETTY FLAME EFFECTS TO FINISH OFF THE SKELETAL AND DISTINCTLY UNDEAD SPINAL.



JAGO'S FIREBALL ATTACK DECKS COMBO IN A SHOWER OF SPARKS. EQUALLY IMPRESSIVE IS THE TRUE 3-D, TEXTURE-MAPPED BACKGROUND.

KILLER INSTINCT

Ninformation



Publisher:
Developer:

Nintendo
Rare

Game Type: Beat-'em-up
Cart size: 8MB

Release Date:
Price:

TBA
TBA



Is this the **FUTURE** of 64-bit entertainment?
We hope not...

The original coin-op was engineered with two purposes in mind. Firstly, to hype the N64. Secondly, to rip the heart out of Sega's claim that

Nintendo only wrote kiddie games. *Killer Instinct* answers Nintendo's critics with a ferocity unimaginable in any Miyamoto game. From the game's razor-edged logo to Gladius's T2-like hand-to-blade morph to 70+ combo moves, *Killer Instinct* fully delivers on the ultra-violent, hyper-aggressive appeal central to all good beat-'em-ups. The blood may be scant compared to *MK3*, the finishing moves less cheesily gory, but in-game *Killer Instinct* has all the lip-curling, fang-baring rage of a starving Sabre Wulf.

The graphic rendition of this rage is both impressive and, at the same time, dated. The original coin-op was

developed without N64 hardware, using pre-rendered SGI sprites rather than true polygon characters. At its best, *Killer Instinct* combines a superb, pseudo-3-D look with the kind of outrageous special moves usually only seen in *SFII*. The Predator-like Fulgore provides a particularly spectacular opponent, his eyes shooting out laser beams, his body armour gleaming with crackling electricity. He even boasts a shimmering invisibility move just like his Hollywood inspiration.

An intelligent camera works hard to show off the N64's chipset, angling and zooming to provide the best perspective and further the 3-D illusion. Each bout usually begins with the camera pulling out of the superb, true 3-D backgrounds and dramatic finishing moves have it following the defeated as they fall off an arena. The 3D backgrounds also provide interactive elements, ranging from

\$64,000 Question

APART FROM SOME INTERESTING ROTATIONS AND REFLECTION EFFECTS, THIS GAME DOES NOT TAX THE NINTENDO 64 IN ANY WAY AND COULD HAVE APPEARED ON JUST ABOUT ANY 32-BIT SYSTEM.

Memory Options



MEMORY:
SAVES SETTINGS AND SCORES
CONTROLLER PAK:
BACK-UP SCORES AND TOURNAMENT RECORDS TO USE AT A FRIEND'S HOUSE.



TUSK THWACKS SPINAL WITH A LARGE SWORD. THE 'CLANG' OF CROSSED SWORDS IS A PARTICULARLY EXCELLENT SOUND EFFECT.



Opulent Options

● TRAINING MODE IS ONE OF THE GAME'S MOST IMPRESSIVE FEATURES, RUNNING YOU THROUGH A WHOLE RANGE OF SPECIAL MOVES AND COMBOS, FIRST DEMONSTRATING A MOVE AND THEN SHOWING YOUR EVERY KEY-PRESS AS YOU TRY TO DUPLICATE IT. ANOTHER NEAT IDEA IS TOURNAMENT MODE, ALLOWING UP TO EIGHT PLAYERS TO COMPETE IN A 'WINNER-STAYS-ON' COMPETITION. THE GAME LETS PLAYER INPUT THEIR OWN NAMES, WITH RESULTS SAVED ONTO THE CART SO TOURNAMENTS CAN RUN FOR AGES. TEAM MODE LETS PLAYERS SELECT 2-11 CHARACTERS, PITTING ONE AGAINST ANOTHER, WITH EITHER THE CPU OR ANOTHER PLAYER CONTROLLING TEAM 2. YOU CAN MODIFY THIS COMPETITION WITH SPECIAL MOVES REQUIRED FOR VICTORY AND, IN FACT, THE WHOLE GAME IS ENDLESSLY RECONFIGURABLE. ASIDE FROM THE USUAL SKILL AND SPEED SETTINGS, EVERYTHING FROM BLOOD TO THROW MOVES TO FAST FIREBALLS AND 'CHEAP JUGGLES' CAN BE TOGGLED ON/OFF. YOU CAN ALSO CHOOSE BETWEEN ANALOGUE AND D-PAD CONTROLS.

passing trains to gunship copters, as well as falling barrels and walls which shatter on contact.

Nevertheless, the SGI trickery can't disguise the lack of the kinetic realism true 3-D games offer. There's also none of those flamboyant fly-by end sequences, moreover cartridge limitations have removed the FMV reward sequences.

Completing the game brings up little more than a picture and text relating to an obscure story-line neither game nor instruction manual explain. What the manual does offer is an insight into an incredibly sophisticated combat system, wherein varied link moves offer each character insanely long combo options.

'Over a million moves' may seem daunting to novices, but in fact random button-pushing can usually



trigger a spectacular move or two, quickly drawing beginners into its high-speed gameplay. In

the arcades, the challenge of memorising lengthy combo moves, and the hazard of easy fluke moves for beginners, limited its appeal. The game's depth makes more sense for home users, with reams of options enabling users to massively reconfigure the game to their own tastes.

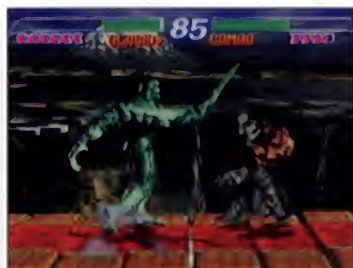
Ultimately, this is an excellent conversion of a decent coin-op. It has

neither the instinctive playability of *SFII* nor the kinetic realism of 3-D graphics. It is, however, a very well presented, often spectacular game with one of the N64's best soundtracks to date. Its lightning speed and impressive basic moves make it easy to get into, even if advanced moves can resemble advanced calculus. A shoddy *Mortal Kombat Trilogy* conversion and the lack of any imminent, *Tekken*-trashing beat-'em-ups makes *Killer Instinct* a very useful stop-gap.... That is, if you ignore the fact N64 cart prices don't really support anything less than essential.

R64



ULTRATECH'S KILLER CYBORG NARROWLY MISSES MAYA WITH HIS EYE-LASER PARTY TRICK. ALTHOUGH IMPRESSIVE, IT MAKES A MESS OF THE FLOOR.



GLACIUS DEMONSTRATE HIS T1000-LIKE HAND-TO-BLADE MORPH - VERY USEFUL FOR OPENING THE CORN FLAKES IN THE MORNING.



THE ROTATING BACKGROUNDS ARE IMPRESSIVE, BUT TRY TO DISTRACT YOU FROM THE QUITE AWFUL CHARACTER ANIMATION.

64 THE BOTTOM LINE magazine

Keys



Combos

Literally Millions!

Rating

Graphics



Audio



Gameplay



Lasting Challenge



Overall

75%

Summing up: GREAT CONVERSION, OKAY GAMEPLAY



THE OBJECT OF TUROK IS TO SHOOT DINOSAURS USING VERY BIG GUNS. THAT'LL BE WHY THEY DIED OUT SO QUICKLY THEN. POOR BUGGERS.



YOU OCCASIONALLY COME ACROSS MONSTER ROBOTS, ALL PERFECTLY RENDERED AND ANTI-ALIASED IN SUPER-BLUR-O-VISION. NICE.



THE HUGE RENDERED MEN IN TUROK ARE ONE OF ITS MOST IMPRESSIVE FEATURES: THE DETAIL IS EXCEPTIONAL, ESPECIALLY WHEN YOU HACK THEM TO DEATH.



YES, YES I'M SURE WE'RE ALL VERY IMPRESSED WITH YOUR GUN, BUT PLEASE, PUT IT AWAY.

80

Nininformation



8 MB



Publisher:
Developer:

Acclaim
Iguana

Game Type: Shoot-'em-up
Cart size: 8MBit

Release Date:
Price:

May '97
£59.99



Turok Hu

Acclaim looks to h



Given the dismal record of third party games on the Nintendo 64 thus far, it's little wonder that such high hopes are being cherished for *Turok* from Acclaim. Thus far we've been 'treated' to an appalling rendition of *Cruis'n USA*, the decidedly unspectacular *Mortal Kombat Trilogy* (in the USA) and (with the exception of level one) a disappointing *Shadows of the Empire*. Okay, so there's a decent ice hockey game, and a new improved *Doom*. But this is less than we expect from the so-called "Dream Team."

It's somewhat astonishing then that a company with Acclaim's troubled recent history holds the torch for the rest of gaming. Let's face it, this is a company with a reputation firmly entrenched in the bad old days of sloppy 16-bit platformers and cookie-cutter pro-wrestling / dunking games.

The good news is that, judging from a 90% completed version, *Turok* is an

Turok Dinosaur Hunter



THE ACTION AT TIMES IS COMPLETELY CLAUSTROPHOBIC, HERE YOU ARE FIGHTING A MENACING GIANT PRAYING MANTIS. NOW THAT'S SCARY.



BA-DAM! YOU CAN COLLECT UP TO 14 WEAPONS OF MASS DESTRUCTION, INCLUDING THIS NIFTY ASSAULT RIFLE. NOTE THE BLOOD SPURT.



GREAT SECTIONS OF THIS GAME ARE SPENT SILENTLY TRACKING YOUR FOES THROUGH THE MASSIVE JUNGLE LEVELS. THE GRAPHICS ARE SIMPLY SUPERB.



A GOOD WAY TO GAIN THE UPPER HAND IS TO LURE THE MONSTERS INTO PITS AND THEN PICK THEM OFF AT WILL. THIS CUNNING STRATEGY WORKS WELL.

Dinosaur Hunter

winner on its hands...

astounding game. Iguana has lavished attention on the title and all the delights of anti-aliasing, gouraud shading and mip-mapping have been thrown in to offer an environment as visually stunning as it is mysterious.

Okay, when all is said and done it's just another first person shoot-'em-up. But the major difference here is that it's the best looking first person game yet devised (and this is in a field of hundreds). *Turok* also offers unprecedented options in terms of weaponry (14 pieces of hardware and a choice of ammo) and the best looking bad guys yet. Plus, you get to indulge in Lara Croft-style activities such as jumping and swimming.

Does it all work? Up to a point. Those enemies are gorgeous and the death scenes are well-crafted. But, unlike say *Doom*, you're rarely fighting more than one at a time on-screen. This is limiting and inevitably cramps

enjoyment. The jumping and swimming stuff, while adding some degree of depth, is not executed brilliantly and can seem disjointed. But we'll have to see what has changed with the full review copy, sadly withheld from this magazine.

These are criticisms which may well be levelled against the game when it falls into the hands of reviewers. But, while valid, they may miss out on the essence of *Turok*. It's a violent bloody game, but it moves at a lighter pace than other shoot-'em-ups, and there's a greater element of exploration required. This is no bad thing.

The story itself follows the adventures of an American Indian wandering a lost world populated by dinosaurs and their guardians. Acclaim lifted the entire plot from a series of

semi-popular comics books; one of its subsidiaries publishes from New York.

Apart from the world you explore, there is a great deal of fun to be had with moveable elements.

Firstly, the enemies. These range from brutish humans to evil

skeletons, and from dim-

witted but strong dinosaurs, to those which are armed to their incisors. As is often the case, different weapons suit different enemies though it's more often than not strategy which counts the most. Many of the stomping enemies are not so tough from a distance whatever you're shooting. The misty world adds an element of surprise (and naked fear) to all this. Something horrible is always just a few seconds away.

Those enemies in *Turok* are all polygons, and each one has a number of death-moves which will delight as well as relieve all players. Weapons? Ah yes. You begin with all the usual guff (knife, bow, pistol, shotgun etc..)

but then move on to some truly brilliant devices including a Nuke Launcher, Particle Cannon and Eraser Gun.

There are eight levels in *Turok* with a number of settings, though jungles and over-grown corridors are much in evidence. Although the game is linear, the size and complexity of each new world make it convincingly three-dimensional. One useful touch is the ability to bring the map on-screen – super-imposed upon the live action – which is pretty much mandatory in some of the later levels. With just a few weeks left in development, Acclaim looks to have a winner on its hands.

PROSPECTS: SEVERE CASH INJECTION FOR TROUBLED ACCLAIM – MAKES DOOM LOOK LIKE A SCHOOL DAY OUT.



DISUSED TEMPLES LITTER THE INITIAL LEVELS OF *TUROK*, AND THESE CAN BE USED TO HIDE FROM THE ENEMY AND PREPARE FOR AN ATTACK.

Ninformation

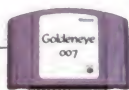


Publisher:
Developer:

Nintendo
Rare

Game Type: Shoot-'em-up
Cart size: 8MB

Release Date: Winter '97
Price: £TBA



GOLDENEYE 007

The name's Bond, James Bond – LICENCED to appear on the Nintendo 64



THE 007 TAG MIGHT BE essential considering the '95 Bond movie has long gone from the local cineplex, but Rare is enjoying unrivalled support from the movie makers. Film set blueprints were provided to help construct levels, while the actors' features appear as texture maps on polygon characters. Not surprisingly the graphics are stunning, and as with *Donkey Kong Country*, Nintendo is obviously grooming Rare for N64 success in the same way Namco work with Sony. The most impressive aspect of *GoldenEye* is the way the characters move within their environments and actually react to your presence. Fire off some shots at a group of guards for example, and they scatter in all directions in a blind

panic before collecting their marbles and shooting back.

The game is claimed to closely follow the movie's plotline, with a variety of different game types, but so far all that's been shown is the opening assault on a Soviet bioweapons plant. Nothing on Robbie Coltrane or that shocking Russian accent though.

GoldenEye takes the form of a first person perspective *Doom*-type game, with some unbelievably gorgeous graphics. One nice touch is how the analogue joypad allows players to vary their pace, with a careful tip-toe



movement making less noise and less likely to attract patrolling guards! You can duck and climb ladders and are also only allowed to carry a realistic amount of ammunition and have only two weapons to choose from, as it would be

unrealistic to lug eight AK-47s around for use later on. It has also been revealed that you can pilot a tank, boat and a helicopter, and there's even some loose talk about famous old Bond villains popping up in bonus sections. Rare has certainly come a long way since their first game, *RC Pro-Am* on the NES and *GoldenEye* looks very promising indeed.



PROSPECTS: "BOND, WHAT YOU DO YOU THINK YOU'RE DOING?" "KEEPING THE BRITISH END UP SIR." COOLER THAN A FOX IN A BLIZZARD.



Ninformation



Publisher:
Developer:

TBA
Seta

Game Type: Racing
Cart size: 8MB

Release Date: Winter '97
Price: TBA



AS YOU CAN CLEARLY SEE HERE, THERE ARE SO MANY DIALS IN *REV LIMIT* – A CLEAR INDICATION THAT IT IS MORE REALISTIC THAN MOST GAMES. NOTE THE TURBO BOOST GAUGE, PLUS OTHERS FOR OIL TEMP, ENGINE TEMP AND FUEL. COOL.



SOMETIMES YOU CAN JUST TELL when a game's going to be worth saving for, and from the very first glimpse, Seta's *Rev Limit* is one of those games. Not only is this arcade style racing game very pretty to look at and moves as quickly and as smoothly as anything in an arcade. The game also seems to be biased towards realism, and whilst the many suped-up cars have the obligatory rev counters and speedos, you also get oil temperature, turbo boost gauge, fuel and water levels as well. Instead of just thirsting for first place, *Rev Limit* has



THE NINTENDO'S ANTI-ALIASING TRICKERY IS PERFECT FOR SMOOTHING OUT THOSE UNSIGHTLY POLYGONAL EDGES FOUND IN MOST PLAYSTATION GAMES.

you taking part in endurance races of up to 50 laps, which means you must take more care with your car if you want it to reach the finish line at all.

That doesn't mean that the cars are impossible to control though, and as with Bossgame's *Top Gear Rally*, the analogue control is daunting at first, but soon pays dividends as you can perfectly control your powerslides. *Rev Limit* comes with three views: in-car, chase view and a distance perspective, and each requires different driving techniques. At the moment the tracks are city-based, but Seta hopes to add some rural settings that will really test the active suspension and traction of the generic Japanese sports cars. Racing fans will be glad to know that the power of the N64 has not all been squandered on slick graphics, and as is the current trend, all the cars in *Rev*



REV LIMIT IS DEFINITELY ONE OF THE BEST LOOKING GAMES ON THE NINTENDO 64 AND WE ARE VERY MUCH LOOKING FORWARD TO PLAYING IT, LONG TERM.

Limit can be damaged, spun or totally crashed. Excellent!

PROSPECTS: WITH A MUCH-NEEDED ENDURANCE ELEMENT ADDED TO BALLS-OUT RACING, *REV LIMIT* WILL BE A WINNER WITH TRUE PETROLHEADS!



Ninformation



Publisher:
Developer:

Nintendo
Seta

Game Type:
Cart size:

Sports
8MB

Release Date: Summer '97
Price: TBA



Written by Damian Butt

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WAYNE GRETZKY NHL HOCKEY

The N⁶⁴'s gets a **SPORTS** game, but is it to everyone's tastes?

THE FIRST N64 SPORTS GAME out of the gate is ice hockey, and who better to slap his chiselled features on the packaging than Wayne Gretzky, probably the most famous hockey player of them all?



AS IN ALL OTHER HOCKEY GAMES, YOUR PLAYER IS MARKED BY A HUGE STAR, AND IN CASE YOU'RE A BIT BLIND, A MASSIVE ARROW AS WELL.

Like all games of this ilk, *Gretzky* is packed to the gills with options such as multiple views, rule changes, line adjustments and team logos, but what sets it apart from the many ice hockey games already available on 16 and 32-bit systems is the sheer quality of the graphics and the speed at which it shifts the polygon players around. Slowdown is a distant memory.



The big plus with this game though is that you can play with not one, not two, but three additional players at once, and that means major multi-player mayhem. You can have two players each on competing teams, or even go up against the computer with all four of you controlling the front line players.

Wayne Gretzky is fantastic fun, especially as there's a viewpoint included for everyone, but from the import copy we played, the computer goalies are far too easy to beat, something which could be addressed in time for the UK copy. A must for ice hockey fans.

PROSPECTS: A SOLID SPORTS TITLE ON WHICH TO BUILD, BUT NOT EVERYONE WILL BE INTERESTED.



GOAAAALL! THE POLYGON PLAYERS ARE MAGNIFICENTLY DETAILED AND REALLY MAKE THE GAME LOOK REALISTIC. SAY YOU'RE NOT IMPRESSED.

Ninformation



Publisher:
Developer:

Gametek
Phillips Media

Game Type: Arcade Advent.
Cart size: 8MB

Release Date: May/June '97
Price: TBA



Written by Damian Butt

64 magazine Volume 1 1997

ROBOTEK

Destruction on a **GRAND** scale with Gametek's Manga-inspired **SPACE** opera!

ROBOTEK: CRYSTAL DREAMS is Gametek's first foray onto the N64, with the company having skipped the PlayStation entirely. The game is based on the hugely popular Robotek cartoon series. It is said that the Manga originals inspired the whole *Mechwarrior* genre on PC and PlayStation, but this is the first Robotek game to ever appear – they sure took their time!

The game is set after the first Robotek war and you play Kyle Bartley, a former member of the Robotek Defence Force who was kicked out of the outfit after a serious breach of conduct. As another war

breaks out, Kyle 'acquires' a Veritech fighter in the hope of fighting in a



THE GRAPHICS IN THIS GAME ARE AWESOME, WITH HEAVY JAPANESE INFLUENCES AND LOTS OF BIG MEN IN METAL SUITS. NOTE YOUR HELMET REFLECTED IN THE COCKPIT, THIS CHANGES TO SHOW YOUR LEVEL OF STRESS.

mercenary capacity and to hopefully prove himself worthy of the RDF. Basically, *Robotek* is a space shoot-'em-up which borrows heavily from the Manga series for its graphical slant, and one of the novel features is that in the external view you can watch your fighter transform into either fighter, battleoid, and guardian shapes – each vital for completing different sections in the game. Gametek has also stressed to 64 MAGAZINE that there are many random



THE ORIGINAL ROBOTEK CARTOON SERIES IS SAID TO HAVE INSPIRED THE WHOLE MECHWARRIOR GENRE. THIS HAS NOT BEEN PROVED THOUGH.

plot elements which means the game could go on forever.

Robotek could be just the start of the series on N64, and from first looks, it is certainly worth serious consideration.

PROSPECTS: BOUND TO BE A HIT WITH MANGA FANS, THE QUIRKY STYLE MIGHT PUT OFF REGULAR NINTENDO PLAYERS ESPECIALLY WITH STAR FOX 64 TO CHOOSE FROM.



Ninformation



8 MB



Publisher:
Developer:

Kemco
Boss Game

Game Type:
Cart size:

Racing
8MB

Release Date:
Price:

Xmas '97
TBA



TOP GEAR RALLY

Cue Allman Brothers music and LANKY fluffy-haired presenter in cowboy boots...



DEFINITELY ONE OF THE MORE exciting and adult games coming to the N64 is *Top*

Gear Rally from BossGame Studios. At the moment it's about 60-70% complete, but already it's wooing the press with some of the best visuals for a car game yet seen. It certainly makes

Sega Rally look like it's running on a VIC 20!

The game structure is that you can race through a vast number of widely unpredictable courses, all with varying weather conditions (snow, rain, ice, fog, night time), and at the moment there are nine cars planned, plus two hidden ones. The Toyota Supra is the main car featured in the game so far, but we've also seen a splendid rendered Porsche 911 and 959.

And of course being a rally game, you are not just confined to a rigid track, and as well as being able to clip the sides with only minimal damage, you can also find secret short cuts and learn to avoid some hazardous areas altogether.

As well as being perfectly detailed, the game features loads of killer features such as perfect transparent lighting effects (good for the lights

when driving at night), and quite the most realistic snow we've ever seen in a videogame. The game also has that "Need for Speed" knack for realistic physics and inertia, and each car will handle differently according to whether it's front, rear or four wheel drive. We have also heard that you will be able to damage the cars and even roll them if you have a particularly bad accident. There is of course a two player split screen mode (drol).

At the moment the Japanese version of the game is thought to arrive in the Summer, with all the cars based on their favourite cars, and then the US copy should hit the shops in October, with Europe at Christmas most likely.

PROSPECTS: IT'S GOT CARS, YOU CAN ROLL THEM INTO DITCHES, THIS IS GOING TO BE MASSIVE.



TRACKS



THE NUMBER OF DIFFERENT TRACKS IS UNDETERMINED AT THE MOMENT, BUT THEY WILL INCLUDE ICY AND RAINY VERSIONS.

TOYOTA SUPRA



BEFORE A RACE YOU CAN TWEAK EACH CAR'S TYRES, SUSPENSION AND ENGINE OUTPUT. YOU CAN ALSO DAMAGE THEM.



THIS SIMPLE FIGURE OF EIGHT COURSE OPENS UP PLENTY OF POSSIBILITIES FOR SHORT CUTS AND SNEAKY MOVES. THERE SHOULD BE FOUR DIFFERENT VIEWS IN THE FINAL GAME.



AND YOU WERE SAYING THAT THE NINTENDO 64 COULDN'T HANDLE REALISTIC DRIVING GAMES?



THE NIGHT SECTIONS ARE PARTICULARLY CHALLENGING BECAUSE YOU CAN ONLY SEE A SHORT DISTANCE AHEAD OF YOU.



NATURALLY *TOP GEAR RALLY* HAS A TWO PLAYER SPLIT SCREEN MODE WHICH CRAMPS THE VIEWING WINDOW BUT DOESN'T REDUCE GAME SPEED.



THE SAME ALPINE COURSE AS ABOVE, BUT NOW THE SNOW HAS DESCENDED AND MADE CONDITIONS EVEN MORE TREACHEROUS.



A COOL SHOT OF THE SUPRA SLIDING INTO A TUNNEL ON ONE OF THE ALPINE COURSES. THE CARS IN *TOP GEAR RALLY* ARE THE SMOOTHEST AND MOST REALISTIC YET SEEN. EVEN THE *NEED FOR SPEED* ISN'T THIS GOOD.



THIS LOOKS TO BE FROM THE INTRODUCTORY SEQUENCE AS IT IS CLEARLY RUNNING ON A SILICON GRAPHICS WORKSTATION. NOTE THE PERFECT HEADLIGHT SHADING AND SNOW EFFECTS. STOP DROOLING NOW.



THIS IS ONE OF THE VERY LATEST SHOTS OF ZELDA 64 AND IT SHOWS OFF THE INCREDIBLE DETAIL ON THE CENTRAL CHARACTER.



THE FIRST GAME WAS VIEWED FROM ABOVE, BUT ZELDA 64 ALLOWS THE CAMERA TO MOVE IN ALL DIRECTIONS.



LIGHT SOURCING PLAYS A BIG PART IN THE NEW GAME, WITH MANY AREAS PLUNGED IN DARKNESS UNTIL YOU GET A TORCH.



THIS IS LINK SHOWING OFF HIS SWORD SLASHING MOVE. THE MOTION BLUR IS VERY SIMILAR TO SOUL EDGE ON PSX.

Ninformation



12 MB



Publisher:
Developer:

Nintendo
Nintendo

Game Type:
Cart size:

Adventure
12MB (min)

Release Date:
Price:

Late '97
£TBA



ZELDA⁶⁴

If you thought *Mario⁶⁴* was **IMPRESSIVE** – you ain't seen nothing yet!



Zelda. The name commands respect because on the Super NES it was a multi-layered adventure game of such maturity and depth, that many gamers were left with the impression that the ultimate game had arrived – nothing could touch it. So it is with great anticipation that we N64 adoptees await the coming of *Zelda 64* – all the lush plots and characterisation of the original, but now with added 'zing.'

Originally pencilled in as the N64's first 64DD game (see the technical explanation of the machine at the front of this magazine). *Zelda 64* is now rumoured to be coming on a cartridge, although how the incredible world it promises is to be run from the base storage system is still a mystery.

As in *Legend of Zelda* on the Super NES, you play Link, but you're a

slightly older version of the wide-eyed kid who appeared in 1993/4. The game is a graphical adventure, with you controlling Link very much like Mario, but the main difference is that you can interact with all the non-player characters in the game, as well as collecting new weapons, armour and magical items. *Zelda 64* is also not a level-based game. You get the whole world to explore, and if there's an area which is blocked off, you must first solve a puzzle

elsewhere to access it.

The original game was viewed almost from directly above and battles merely consisted of you slashing away at sprites until they expired. What *Zelda 64* brings to the series is full 3-D battles, very much like *Tekken 2* on the PlayStation, and instead of having a fixed viewpoint, you can change the camera angle at any time.

Link must collect rupees (cash) on his quest, as well as hearts (life force) and as in the original, special hidden

hearts can be found which extend your overall health rating. You will also have an inventory to store precious items, and as you kill more enemies and open up the game, your weapons and skills will gradually increase, allowing you to perform even more outrageous moves.

Zelda 64 will be THE game to have on the new console. Mario was impressive, but this is completely AMAZING. Start saving, pester games shops, don't take no for an answer. When *Zelda 64* arrives you will not leave the house for a month. Look forward to an in-depth report in the next issue of 64 Magazine.

PROSPECTS: THE JURASSIC PARK OF VIDEOGAMES, ZELDA WILL BE BOUGHT BY EVERYONE AND SHOW JUST WHAT 64-BIT POWER CAN DO.



LINK CAN INTERACT WITH NON PLAYER CHARACTERS AND GAIN INFORMATION FROM THEM. IN *MARIO 64* YOU CAN ONLY LISTEN.

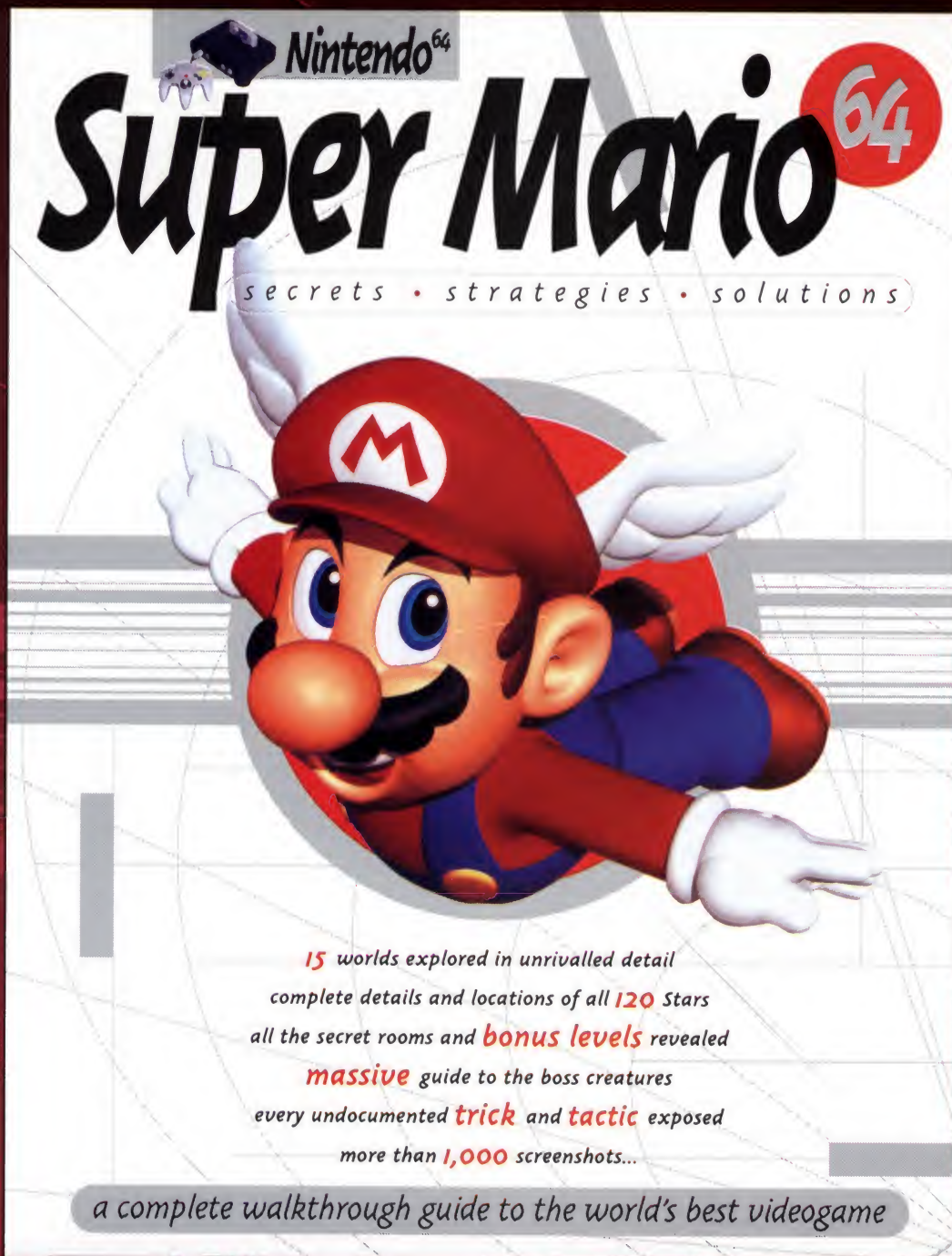


ZELDA 64 IS BOUND TO BE MORE ATMOSPHERIC THAN THE ORIGINAL. THE NEW DYNAMIC CAMERA IS THOUGHT TO PAN OUT WHEN DANGER LOOMS.



EASILY THE MOST IMPRESSIVE SHOT FROM THIS EARLY VERSION OF THE GAME, CHECK OUT THOSE SKELETONS!

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Unbelievable!

Ninformation



Publisher:
Developer:

Nintendo
Seta

Game Type: Shoot-'em-up
Cart size: 8MB

Release Date: Summer '97
Price: TBA



WILD CHOPPERS

Take to the skies with Seta's **ATTACK** helicopter simulator!



Wild Choppers is the second of the N64's helicopter games (the first being GT's *Blade and Barrel*) and it is a shoot-



SOME OF THE MISSIONS IN *WILD CHOPPERS* INVOLVE YOU PROTECTING TROOP CARRYING TRANSPORTS LIKE THIS ONE, WHICH ALLOWS YOUR PLUCKY TROOPS TO REACH SAFETY. YOUR JOB IS TO GIVE THEM COVERING SUPPORT.

'em-up which features many strategy elements, very much like EA's *Soviet Strike* on the PlayStation. Equipped with a state-of-the-art helicopter you are sent on search and destroy missions into enemy territory, and these consist of taking out radars, enemy bases, rescuing hostages and even wiping out vast numbers of unprotected enemy soldiers.

The control method is a bit unusual, with you using both the analogue stick and the direction pad to control flight and your

target sight simultaneously. This is similar to *Turok: Dinosaur Hunter* and it does take some getting used to.

As you can see from the small number of



screenshots we managed to steal from the Seta building, the graphics are highly detailed and the developers seem to have captured that military feel

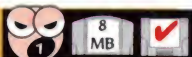
extremely well. Apart from the logo looking a bit like the one for *Charlie's Angels*, we think *Wild Choppers* looks very promising indeed.

PROSPECTS: NOT DESTINED FOR MARIO 64 STATUS, BUT BOUND TO BE A FIRM FAVOURITE WITH A CORE GROUP OF GAMERS.



AT PRESENT THE TEXTURES LOOK A LITTLE ROUGH ON THE GROUP, BUT ALL THE VEHICLES ARE WELL DETAILED AND IT MOVES AT A CRACKING PACE. THIS IS NO *PILOT WINGS* - YOU ACTUALLY GET TO KILL SOMETHING!

Ninformation



Publisher: Virgin Interactive
Developer: In-House (USA)

Game Type: Arcade Advent.
Cart size: 8MB

Release Date: May/June '97
Price: TBA



FREAK BOY

Virgin's **FIRST** Nintendo⁶⁴ project is an arcade adventure with a **BIG** difference...



Freak Boy is a bizarre concept, but one that works perfectly with the incredible power of the Nintendo 64. You play the titular mutant who's a member of the race known as Hedrons, and as happens in these convoluted game plots, the entire galaxy is invaded by evil aliens called Zos. Stop me if you've heard this before. The obvious aim is to spontaneously mutate into Freak Boy and use your special powers to travel to each of the four planets of the Hedron system and then into the sun where the Zos first emerged. In all there are 20 levels, five per planet.

The really interesting aspect of *Freak Boy* is the fact that he is constructed of

just a few polygon shapes hanging in the air and to be honest when you first see him, he looks half-finished. This



HE MAY LOOK ONLY HALF FINISHED, BUT THAT'S FREAK BOY IN HIS ENTIRETY. THE IDEA IS TO STICK POWER-UPS IN THE GAPS, WHICH IS ACTUALLY QUITE ORIGINAL.

primitive look is merely a facet of the game though, because as *Freak Boy* collects new items, they can be added to his body, thus filling the gaps. Nab a new gun for example and you have a choice. Plug the weapon into his chest and *Freak Boy* gains the ability to shoot forwards, but slap that gun into his head and you can now shoot upwards as well! Extra items can be swapped around at will until you've turned *Freak Boy* into a mad killing machine who's covered from all angles.

Graphically *Freak Boy* is extremely colourful and full of drug-induced




polygonal characters, plus the central figure widely changes shape according to what you place in this cavities. This is a great new feature that could well open up the whole game to people tired of standard platformers who endless nick ideas from *Mario*.

PROSPECTS: BOUND TO BE A HIT WITH YOUNGER PLAYERS, BUT NEEDS VARIETY TO HOLD ITS OWN AGAINST MARIO 64.



"FREAK BOY IN THE SKY WITH DIAMONDS..." AT TIMES THIS GAME LOOKS LIKE A DRUG-INDUCED HALLUCINATION.

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SLAUGHTERED.

Men armed with automatic weapons are slaying dinosaurs in cold blood. Worse, an entire species is dying out through our ignorance. Horned males; lactating mothers; defenceless juveniles. All gunned down because people continue to believe a myth. Fact: the *Torosaurus* is not a bloodthirsty monster. This gentle plant-grazer is triggered into violence only when protecting its young. Which begs the question: how powerful is the imagery which feeds the propaganda?

A new game release from Acclaim for the Nintendo 64 reveals the answer: **Turok Dinosaur Hunter** boasts the kind of advanced graphics which blur the distinction between fantasy and reality. The time for positive action is now.

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DINOSAUR**

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IS UNLEASHED
MARCH 1997 ON THE N64

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SEE HOW SUPER CRUSHER MAN, ER CRUSHES THINGS IN HIS WAKE.



THE GRAPHICS IN *BLAST CORPS* ARE WHAT YOU'D EXPECT FROM A PREMIER DEVELOPER.



THE JET PACK SECTION OF THE GAME IS VERY SIMILAR TO *PILOTWINGS 64*.



ALL CHARACTERS ARE RENDERED POLYGON CREATIONS AND LOOK QUITE SUPERB.



BEFORE COMMENCING DESTRUCTION YOU MUST CHOOSE YOUR VEHICLE.



THE TEXTURED LEVELS IN THIS GAME ARE UNBELIEVABLE. JUST LOOK.



THIS IS THE OUT-OF-CONTROL MISSILE LAUNCHER WHICH YOU MUST CLEAR THE WAY FOR.



AND YOU EVEN GET A LITTLE BUGGY TO MESS OUT IN. THESE GUYS THINK OF EVERYTHING.

Ninformation



Publisher:
Developer:

Nintendo
Rare

Game Type: Shoot-'em-up
Cart size: 8MB

Release Date: Spring '97
Price: £TBA



This could be the **BIGGEST**, most **PLAYABLE** game on the N⁶⁴ – read on!

BLAST CORPS



Blast Corps is based on a very novel idea indeed. You are in charge of a variety of heavy duty vehicles which must be used to lay waste to a number of hitherto pristine structures. As a spur,

there is the ever-looming presence of an out-of-control missile carrier hurtling behind you. Fail to get everything out of its path, and the world comes to a booming end. The trucks all have different

abilities, and you can often decide which is best for a particular job. Some are front-end fitted, others require scything back-spins in order to clear the path. They walk, barrel, fly and cartwheel. In the new age of gameplay

mechanics you might think this too simple. Sure, it's straightforward nonsense, but it is engaging. There are 50 levels here, many different styles of play, tons of secret goodies and a couple of neat bonus missions.



ARRRGHHH – IT'S THE MISSILE CARRIER! THE RED DOT ON THE SCANNER SHOWS THE POSITION OF THE CARRIER, AND THE ARROW IS ITS DIRECTION OF TRAVEL.



THE DUMPER TRUCK IS IDEAL FOR THOSE STUBBORN GLASS BUILDINGS. THIS HAS TO BE ONE OF THE MOST EXCELLENT GAME IDEAS OF RECENT TIMES.



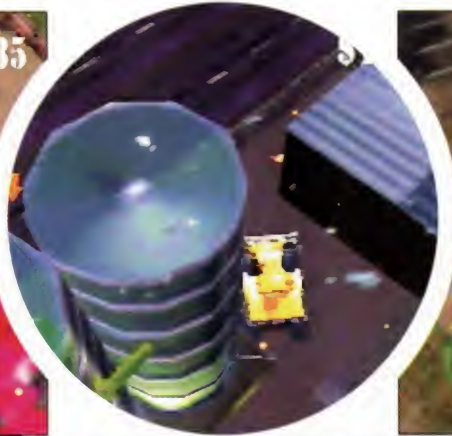
IT'S GAME OVER, MAN. YOU HAVE FAILED TO CLEAR THE PATH OF THE MISSILES AND THIS CRIMSON BLAST CLOUD IS THE RESULT. BETTER LUCK NEXT TIME.



BLAST CORPS MAKES THE MOST OF THE NINTENDO 64'S HARDWARE AND GIVES YOU SMOOTH, DETAILED GRAPHICS AND FIENDISH GAMEPLAY. IT'S ONE TO WATCH.



THE EXPLOSIONS IN *Blast Corps* are amazing, with masses of smoke and burning embers flying all over the place as each structure disintegrates. Here the JCB runs into a large barn before turning and trying for the next one. You've never had such fun.



THE OBJECT OF *Blast Corps* is to smash any buildings in the way of a runaway missile carrier. Here the tank makes short work of a school.



ORPS



THE RADAR AT THE BOTTOM LEFT OF THE SCREEN INDICATES HOW MANY STRUCTURES YOU HAVE TO CRUSH BEFORE THE MISSILE CARRIER ARRIVES AND DETONATES.

An unstoppable Bart Simpson of a game!

Players are often forced to use more than one vehicle during a mission. You may control one car, then have to move the driver out and into another. The



YOU GET MONEY FOR EACH BUILDING CRUSHED AND THIS PAYS FOR NEW VEHICLES.

missions take some learning. They include having to find distressed scientists who will create bigger, meatier and nastier vehicles. If those 50 levels aren't enough, you can always go back over old levels later. As in *Mario 64*, the game turns in on itself with missions back-ended.

The style of control is top-down. This seemed to bring together the fun of ancient arcade game *Rampage* and the addictive qualities of *Micro Machines*. It works well with different trucks taking on a variety of driving personalities on different terrains.

There are 12 vehicles in all. The most

useful are diggers and they range from the straight-forward and splendidly destructive Ram Dozer, to the Back Lash and the airborne Skyfall. Ballista is a missile-launching super-bike, J-Bomb a walking vehicle that simply trots roughshod over anything in its way. Cyclone Suit is a Catherine Wheel with a mission and Thunderfist Plus pretty much explains itself. Then there are the mission-based vehicles including freight-trains, juggernauts, lorries and racing cars abound.

Technically, *Blast Corps* is by no means the most impressive game of Nintendo 64's first generation. It does

show off a few good tricks including lovely reflective metallic textures on the better vehicles. Graphically, the game is a treat with excellent use of the hardware's reflection mapping and alpha-channeling transparency abilities. Will it be a must-buy? If there had been two play abilities it would be impossible to resist. As it is, it looks promising enough though longevity could be the question which taxes reviewers.

PROSPECTS: ASTOUNDING FUN FROM THE RARE BOYS MARRIED WITH THE N64'S SUPERB GRAPHICS CAPABILITIES. HOT.

Ninformation



Publisher:
Developer:

Vik Tokai
Kronos

Game Type: Beat-'em-up
Cart size: 8MB

Release Date: Summer '97
Price: £TBA



DARK RIFT

Can the N64's FIRST 3D beat-'em-up TRASH Tekken?



The current generation of 32-bit bone-crunchers have made much of their Gouraud-shaded, motion-captured, eyeball-swivelling, fully 3-D polygon fighters without, actually, bothering to exploit

3-D in their gameplay. *Tekken 2* and *Virtua Fighter 2* are both entirely happy to look 3-D and play 2-D. More ambitious games, such as *Toshinden* or *Iron & Blood*, have generally lost more than they've gained and been

judged second-rate. So far, 3-D movement seems to enhance realism at the cost of intuitive controls.

In the arcades, *Virtua Fighter 3* and *Tekken 3* are offering a modest step into that tricky third dimension with side-steps into or out of the screen. Neither of these games will be converted until year's end and, even then, Sega has confirmed and Sony hinted that the host machines will have to be upgraded to cope. Step forward, with an impressive side-ways sweep, *Dark Rift* from Vik Tokai. Developed by Kronos in the US, it promises to not only leapfrog 32-bit

systems with superior graphics, but also by implementing an intuitive 3-D control system. Side-stepping offensive/defensive moves are very much part of the control system, together with the usual projectile attacks, combo moves, throws etc. More unusually, the game will also feature variable gravity depending on the chosen arena – Moonwalking combo-attacks should be something to see!

There will be eight fighters to choose from, plus two bosses, all of whom will be animated using sophisticated motion capture. The beat-'em-up field is currently as competitive in development terms as gameplay and Vik Tokai aren't known for their expertise. Then again, who can remember a Namco beat-'em-up before *Tekken*...?

PROSPECTS: A GREAT IDEA AND THE GRAPHICS LOOK IMPRESSIVE – CAN VIC TOKAI PULL OFF A CAPCOM-ESQUE SUPER MOVE? PROBABLY.



CERTAINLY THE GRAPHICS ARE ON A PAR WITH *KILLER INSTINCT GOLD*, BUT THE GAMEPLAY IS FAR BETTER AND TRULY EXPLOITS THE 3-D ARENAS.



AS IN ALL BEAT-'EM-UPS, *DARK RIFT* IS PACKED FULL OF SUPER MOVES INCLUDING DEVASTATING PROJECTILE WEAPONS.

Ninformation



Publisher: GT
Developer: Software Creations

Game Type: Shoot-'em-up
Cart size: 8MB

Release Date: Summer '97
Price: £TBA



HEXEN

Doom is BACK, but this time it's gone all medieval!



THE TREE IS A GOOD EXAMPLE OF THIS GAME'S HEAVY RELIANCE ON SPRITES.



WIZARDS FIRE OFF RAPID GREEN FIRE-BALLS.



Hexen is due to bound onto the Nintendo 64 this summer, with one particular plus which makes it worth a look: four player, splits-screen blast-'em-up action. Okay, at first it's pretty confusing (and the general graphics of *Hexen* look as though they need tidying up) but once you get the hang of this role-playing shooter, it's a great deal of fun.

As far as the game itself goes, the 75% complete version doesn't seem to have much that you can't find more of elsewhere. As in *Doom 64*, levels are all polygonal, but the enemies are 2-D sprites and not especially

attractive ones at that. The 31 levels are exactly the same as last year's PC version.

Gameplay-wise this does entail more brain-power. As well as the usual panoply of weapons there are a multitude of spells with which you need to familiarise yourself. And, as a player you can take on the persona of Mage, Warrior or Cleric.

Development house Software Creations has made the most of the Nintendo 64. The special effects can be found in the enemy and object sprites which have been mip-mapped and anti-aliased. There's also an element of fogging where use has

been made of the transparency hardware (although this seems to have become pretty much obligatory among N64 developers now).

There's also fun to be had in certain levels where you are able to fly, and it's always worth crashing into the game's furniture in order to see what's behind a fake wall or stained glass window. In that respect exploration is more intriguing than in other games based on id's *Doom* engine.

But, for us the major excitement will be the ability to frag your pals on screen which means that, despite some reservations about this in pure one-player terms, it's going to be one of the multi-player hits of this year.



INVITE YOUR MATES AROUND FOR THAT SUMMERTIME FRAGFEST.

PROSPECTS: DOOM WAS A BIT FLAT, BUT HEXEN COULD WELL TAKE THE FIRST PERSON CROWN. DON'T FORGET DUKE NUKEM AND QUAKE THOUGH.

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YES IT'S THAT CRAZY SPACE CORRIDOR FROM THE FIRST GAME AGAIN – WHAT A LAUGH. REMEMBER THOSE EVER-CHANGING BLOCKS THAT YOU HAD TO AVOID?



WITH AN ENEMY SHIP PLUNGING EARTHWARDS IN SMOKE, YOU TAKE TIME TO SWOOP LOW AND CHECK OUT THE FISHES IN THE LAKES.



TWO SHOTS FROM THE GLORIOUS RENDERED INTRODUCTORY SEQUENCE SHOWS FOX MCCLOUD RESPONDING TO A RED ALERT AND DASHING INTO HIS ARWING. NOTE FOX'S LITTLE HEAD CLEARLY VISIBLE IN THE COCKPIT. THE ORIGINAL 16-BIT GAME NEVER HAD AN INTRO, AND YOU WERE JUST THROWN IN THE ACTION. AT LEAST THE N64 GAME GIVES YOU SOME IDEA OF THE PLOT.



Ninformation



Publisher:
Developer:

Nintendo
In-house

Game Type: Shoot-'em-up
Cart size: 8MBit

Release Date: Summer '97
Price: TBA



McCloud is **BACK**, and this time he's going after **FOX** hunters...(and their dogs)

STAR FOX⁶⁴



THIS IS IT. THIS IS THE BIG one. Since its righteous appearance on the Super NES, *Star Fox* (or *Star Wing* as it was known in the UK) has been a guaranteed Nintendo money-spinner, and with the *Star Fox 2* project collapsing on Super NES, it was only a matter of time before Fox McCloud and

his star rangers appeared on the N64.

The Japanese market is traditionally wary of 3-D exploration games, so the original Super NES game confined players to a broad, but fixed corridor through each level. Indications are that the N64 game will follow a similar format, right down to the spectacular end-of-level monsters.

Although this restricts freedom of movement, it allows Nintendo to orchestrate the experience for maximum impact.

A key issue for N64 *Star Fox* will be whether Nintendo can cram a suitably huge challenge into an N64 cart, while still delivering on the spectacular graphics. From the screenshots, you

can see that visually, *Star Fox 64* is jaw-dropping. The frame-rate is nippy and texture-maps are functional, while built-in N64 tricks such as transparency (a realistic fog shading off the horizon) and lighting effects (for the engine flare and laser bolts) work well. Sound is similarly effective, with good effects and an electric



THE INCREDIBLE FOUR PLAYER SIMULTANEOUS MODE IS BOUND TO BE A MAJOR ATTRACTION FOR N64-HUNGRY GAMERS WITH LOTS OF FRIENDS. LIKE *MARIO KART*, IT'S SURE TO BE A WINNER.



JUST LIKE THE BLITZ, THIS LEVEL HAS YOU BOMBING A CITY, AND AS YOU APPROACH, MASSIVE FLOODLIGHTS BATHE THE TARGET AREA. OBVIOUSLY THEY BORROWED THEM FROM BATMAN...



STAR FOX 64 CAN FIT MANY ENEMIES ON-SCREEN AT ONCE, AND THIS SQUADRON OF POLYGON LIGHT SOURCED SHIPS SHOWS THIS OFF PERFECTLY.



THIS LEVEL IS SET ON A WATERWORLD (NO KEVIN COSTNER THOUGH) AND SO THERE'S PLENTY OF SCOPE FOR IMPRESSIVE VISUAL TRICKERY.



THE WORLDS IN STAR FOX 64 ARE VARIED AND UNPREDICTABLE - ONE MINUTE YOU CAN BE FLYING OVER SNOW, THE NEXT YOU'RE BUZZING A FURNACE PLANET.



WHEN CONFRONTING AN END-OF-LEVEL BOSS YOU MUST SHOOT IT REPEATEDLY TO FIND ITS WEAK SPOT BEFORE CONCENTRATING ON THAT.

As you can see, visually, *Star Fox 64* is jaw dropping...

97

guitar re-interpretation of the old music.

The end of level bosses, always a focal point for the original game, are of course huge textured beasts which lumber around the screen until you can get enough hits on their weak spots. So far we've seen a mechanical dinosaur and a huge space starfish, but the best have not yet been announced.

As in the original game, the lead character is Fox McCloud, who has four wingmen, including a frog and a rabbit, and they frequently appear at the bottom of the screen in rendered form along with text messages, giving advice and often requesting help. The wingmen's ships do appear on screen, taking out enemies, so it's essential you protect them when they need it. You also get a long rendered intro sequence which shows the *Star Fox* team responding to a red alert



WHAT THE HELL IS THAT! THE LARGER ENEMIES IN STAR FOX 64 ARE FAR MORE STUNNING THAN ANYTHING SEEN BEFORE.



AS IN THE FIRST GAME THE BOSSES ARE QUITE SOMETHING, BUT THEY DON'T SEEM TO FOLLOW THE ANIMAL THEME OF THE SUPER NES VERSION.

situation; something which the Super NES could not handle. It is thought that the finished game will boast 15+ levels.

If N64 *Star Fox* recreates the playability of its forebear with truly

64-bit graphics, it should be a huge hit, especially given the fact that it features not only the two player split screen mode that was originally earmarked for the Super NES game, but

also a four player mode as well! Save those pennies.

PROSPECTS: GUARANTEED BUMS ON SEATS AND A KILLER APP FOR THE N⁶⁴.



IN MOMENTS OF HIGH TENSION YOUR WINGMEN OFTEN SHOUT ADVICE OR ASK FOR HELP IF THEY'RE GETTING OVERRUN. AND WHEN THE BOSSES ARE AS BIG AS THIS, YOU NEED ALL THE HELP YOU CAN GET.



A GIANT SPACE GOING STARFISH! THIS DUDE FIRST OPENS UP IN FRONT OF YOU, THEN FIRES PLASMA BOLTS FROM EVERY ORIFICE. SHOOT THE BLUE AREA TO DEFEAT IT.

N⁶⁴ Next issue

We Say: See ya next issue!

98



The following games are **DESTINED** to arrive on the Nintendo⁶⁴ in 1997/98. **WELCOME** to the 64-bit generation.

BLADE & BARREL
(Kemco)
BLAST CORPS
(Nintendo)
BODY HARVEST
(BMG)
BUGGY BOOGIE
(Nintendo)
BOMBERMAN 64
(Hudsonsoft)
CENTIPEDE X
(GT)
CRUIS'N USA
(Nintendo)
DARK RIFT
(Vic Tokal)
DOOM 64
(GT)
DUAL HEROES
(Hudsonsoft)

DUKE NUKEM 3D
(GT)
F-ZERO 64
(Nintendo)
FIFA SOCCER '97
(EA)
FREAK BOY
(Virgin)
GHOSTS 'N' GOBLINS
(Capcom)
GOLDENEYE 007
(Nintendo)
HEXEN 64
(GT)
INTERNATIONAL SUPERSTAR SOCCER PRO
(Konami)
JOUST X
(GT)

KILLER INSINCT GOLD
(Nintendo)
KIRBY'S AIR RIDE
(Nintendo)
MISSION IMPOSSIBLE
(Ocean)
MORTAL KOMBAT MYTHOLOGY
(GT)
MORTAL KOMBAT TRILOGY
(GT)
MULTI-RACING CHAMPIONSHIP
(Imagineer)
NBA HANGTIME
(GT)
PILOTWINGS 64
(Nintendo)
POD
(Ubisoft)
QUAKE
(GT)

REV LIMIT
(Seta)
ROBOTTECH
(Gametek)
ROBOTRON X
(GT)
SAN FRANCISCO RUSH
(GT)
SHADOWS OF THE EMPIRE
(Nintendo)
SILICON VALLEY
(BMG)
STAR FOX 64
(Nintendo)
SUPER MARIO 64
(Nintendo)
SUPER POWER LEAGUE BASEBALL
(Hudsonsoft)
TETRISPHERE
(Nintendo)

TOP GEAR RALLY
(Kemco)
TUROK: DINOSAUR HUNTER
(Acclaim)
ULTRA DESCENT
(Interplay)
UNREAL
(GT)
WAR GODS
(GT)
WAVE RACE 64
(Nintendo)
WAYNE GRETSKY 3D HOCKEY
(GT)
WILD CHOPPERS
(Seta)
YOSHI'S ISLAND 64
(Nintendo)
ZELDA 64
(Nintendo)



Ninfo!

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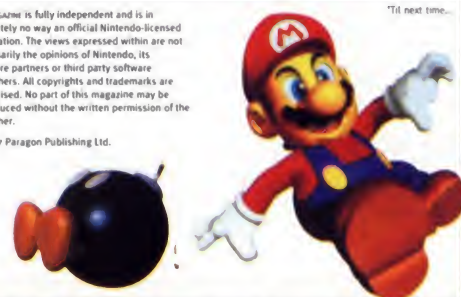
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Super Mario⁶⁴



Wave Race⁶⁴



PilotWings⁶⁴



Mario Kart⁶⁴

